

THE ASYLUM

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“The first thing to have in a libry
is a shelf. Fr’ m time to time this can
be decorated with lithrachure. But th’
shelf is th’ main thing.”

—FINLEY PETER DUNNE



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Presidents Message ~ Call for Nominations ~ Special Book Offers

On behalf of NBS I wish to thank Stack's for their generous gift of Hermann Frederick Clarke's book *John Hull - A Builder of The Bay Colony*. I wish also to thank Q. David Bowers for his gift of the original manuscript, letter of transmittal, and a final offprint for an article contributed to a book honoring Dr. and Mrs. Clain-Stefanelli. The article is entitled "Coin Collecting: Maximizing The Rewards." The Bowers manuscript will be offered for sale by mail bid and the winner will be announced during the ANA Convention in New York City this summer. All proceeds will go to NBS. Watch for further details in the next issue of *The Asylum*.

While the last issue of this publication was dedicated to the memory of our co-founder Jack Collins, recent sad news has reached me that Armand Champa, past President and financial supporter of this organization, is gravely ill. I know all our prayers go out to him and his family.

I hope many of you will take time to help this organization by nominating and voting for officers in this organization. We need your support to keep NBS going. Candidates must have been paid-up members for the last year and if you propose someone for office you must verify that the nominee is willing to run.

The text of Lawrence and Harvey Stack's letter accompanying the donated Hull books follows:

In 1944, just nine years after our first numismatic auction, Stack's published Howard Newcomb's still standard work on Middle and Late Date Large Cents. Collectors and bibliophiles still remember our Numismatic Review as one of the finest coin publications of its sort.

Stack's has always been conscious of our role in disseminating to collectors and the general public useful and entertaining information about numismatics. It is with great pleasure, then, that we have donated to your club a number of copies of one of the finest American numismatic and historical biographies ever written.

In 1940, Hermann Clarke published his definitive biography of John Hull, Boston silversmith and mintmaster, the man who made the Massachusetts silver coins we all love and respect. Clarke's book featured illustrations of coins supplied to him by noted Massachusetts collector Carl Würtzbach. When America entered the Second World War, Clarke's book quickly went out of print. In 1993, the book was privately reprinted in a limited edition. The quality of reproduction is excellent, the original typeface is still elegant, and the illustrations are more than acceptable.

The 1993 reprint originally sold for \$25 each. Stack's is happy to donate a quantity of these books free and clear to your organization. We understand that these books will be made available to members on a first come, first served basis for only \$10 per copy. All sales of the donated quantity of books will be controlled by your organization's officers. All proceeds of the sales of these books will go exclusively and directly to the benefit of your organization and its activities.

We hope you are as excited by this gesture as we are. Spreading numismatic information is always of benefit to collectors. At Stack's, we believe in an educated collector.

Copies of this fine book may be obtained by sending \$10.00 (plus \$3.00 for handling) to Secretary-Treasurer David Hirt.

The 1877 Fifty Dollar Gold Patterns A Civil War Connection?

David Hirt

Recently, while reading some numismatic publications I had purchased at auction in a lot, I came across an article on the Fifty Dollar Gold Pattern pieces in the Mint Collection, now residing at the Smithsonian Institution. The article stated, as do other ones that I have read on the subject, that these coins, which first came to light when sold to William H. Woodin for \$10,000 each by dealer John W. Haseltine and his young prodigy Stephen K. Nagy, came from the William Idler collection. It is natural to think this because these two dealers were, during this same time period, bringing previously unknown coins and patterns from the Idler holding to the numismatic marketplace.

However, Farran Zerbe, writing in the July 1910 *Numismatist*, had a different viewpoint, one which seems to have been overlooked by numismatic researchers. The article covers eight pages and is quite interesting. I would recommend its perusal by anyone interested in the topic.

*"No, they did not come from the Idler collection,
they never were that far away from home."*

Zerbe wrote that a shipment of patterns to Haseltine had been seized by Government agents on March 24th, 1910 (in the November 1910 *Numismatist* it is stated that the complaint was dismissed and the patterns returned to Haseltine). Zerbe contended that the real reason that these rather ordinary patterns were seized was in response to the unwelcome publicity engendered by the sale of the two gold \$50 patterns. To imagine the enormity of the \$10,000 price paid for each piece, consider that hotel rates for the 1910 ANA Convention at the Park Avenue Hotel in New York City were \$1.50 (for the 1997 Convention move the decimal point two places) and a glass of beer with a free lunch included was 5¢. The publicity, Zerbe states, "caused Uncle Sam to 'get busy'" and to find answers to "the questions, WHEN? WHERE? WHY? HOW?" Zerbe further notes that, "Had the pieces been but little noted and sold for a few dollars only, we doubt if the status of pattern coins would have again been a consideration, at least, not under present conditions."

Zerbe writes in the following paragraph that "It has been generally stated, usually as a supposition, that the unknown coins that have recently come to light were from the Idler collection. The senior Mr. Idler, who died some years ago, was a dealer who was supposed to have a very considerable stock and, also, favorable opportunities at the mint. The Idler stock passed to other hands and has been quietly marketed. When the great *unknowns* were heralded, the conclusion was jumped at that they were 'from the Idler collection,' some explanation was necessary, and as this served quite well, it was left to pass uncorrected. The Idler collection had some good things, but not the *good things* that most interest Uncle Sam. No, they did not come from the Idler collection, they never were that far away from home."

If these items were not from the Idler holdings, from where did they come? From 1885 to 1887 Philadelphia pattern collector Robert Coulton Davis published a serialized list of the patterns known to him in the *Coin Collector's Journal*. Concerning the 1877 Gold \$50 patterns, he wrote: "Of these extraordinary patterns only one of each variety was struck in gold for the cabinet of the U. S. Mint, but owing to the lack of appropriation they were rejected and melted up by the Superintendent and the coiner." These two officials were James Pollock and Oliver C. Bosbyshell. Which man saved these coins from the melting pot? My guess is that the arrow points to Bosbyshell.

Colonel Oliver C. Bosbyshell was a decorated Civil War veteran. A lengthy biography, including his complete war record, is found in several editions of Evans *History of the United States Mint*. Bosbyshell was subsequently active in the affairs of the Grand Army of the Republic. In my library is a work entitled *Pennsylvania at Antietam*, edited and compiled by none other than Colonel Bosbyshell. Recorded in it are details of Pennsylvania Day at the Antietam Battlefield on September 17, 1904, when monuments to each of the thirteen Pennsylvania commands fighting there were dedicated. Bosbyshell was Secretary of the Commission in charge of the affair.

Post 2 of the G.A.R. was located in Philadelphia and two other members with strong numismatic ties were the already mentioned Captain Haseltine and the author and coin dealer A. M. Smith. Both men received items directly from the Mint. When Smith's estate was sold by M. H. Bolender in 1935, for example, it included half of the entire mintage of 1873 three-cent silver pieces and an 1884 proof set struck in copper and including a unique Trade Dollar.

It seems as if camaraderie at Post 2 may well have been the "in" needed to obtain these goodies from the Mint.

The Beginning of Coin Investment Literature

Joel J. Orosz, NLG

During the lifetime of most coin collectors some consideration is given to the possibility of making their hobby a financial investment. This is a normal occurrence. Many coin collectors have done much more than just consider the possibility, they have made investments in coins in much the same way that others have turned to stocks and bonds.

Revolutions, especially those that are successful, have a tendency to start quietly. It was hard for most people living in 1775, for example, to believe that the little dust-up between the Colonials and British Regulars at Lexington and Concord would lead to an independent United States of America.

It was equally hard for those alive in the fifth month of 1956 to imagine that the passage quoted above was a major step toward a multi-million dollar coin investment "industry." It certainly was, however, and Dr. Robert Bilinski was this revolution's equivalent of Thomas Paine: an agitator and writer in the cause of coin investment. Others had written on the subject earlier, some extensively, and Theodore Venn had even published a book, but that was before the "new" market in coins which began in the 1950's, and while the output of those early investment writers was appreciated when they were writing, their views did not have a lasting impact across the hobby.

It was Dr. Bilinski who fired one of the most important literary salvos of the new revolution, at a time when the market itself was in a great ascendancy, in an article in the May 1956 issue of *The Numismatist* from which the passage above is taken: "Investing—In Coins?" As the question mark at the end of the title implies, Dr. Bilinski was aware that there would be many skeptics. Nevertheless, the good doctor and his followers convinced many "doubting Thomas's," so that within a generation, numismatics was completely transformed. Bilinski's article appeared in the right place at the right time. A month before, Sol Kaplan, the Cincinnati coin dealer, had stunned and offended some onlookers by putting up a "bid board" at the Central States Numismatic Society Convention, in which he gave "bid" and "ask" prices for Proof sets from 1936 to date, and, on request, commemoratives. Kaplan, whose thoughts were not captured in print for he had no literary inclination, went so far as to offer to sell 1915-S Panama-Pacific sets "short."

While Kaplan played to a limited audience at the Central States Convention in Indianapolis, and while the investment writings of others were seen and quickly forgotten, Bilinski was a marketer, and it turned out that his article was just the first step in his aggressive promotion of rare coins as a medium of investment.

Dr. Robert Bilinski is, therefore, one of the most important figures in the history of commercial numismatics. Oddly, however, he is almost completely unknown to present-day collectors and investors. A look backward at his May 1956 article should correct this oversight, for Dr. Bilinski deserves much of the credit—or the blame—for the condition of contemporary numismatics.

In order to understand Dr. Bilinski, we need to first understand the world of 1956 and the state of the coin hobby at that time. If we were to climb into a time machine and emerge in that year, we would not lack for excitement. America liked Ike, and everyone felt relieved that he had survived his 1955 heart attack. In the general election of that year, the former Supreme Allied Commander swept to his second term, despite the wit of his opponent Adlai Stevenson, who made the following tongue-in-cheek offer to Vice President Richard Nixon: "If he will stop telling lies about me, I will stop telling the truth about him." In the Soviet Union, a new leader named Nikita Khrushchev made a "secret speech" in which he exposed the atrocities committed by Joseph Stalin. Egypt nationalized the Suez Canal and Britain, France, and Israel mounted an invasion to keep it out of the hands of Gamal Abdel Nasser. In the Bronx, the New York Yankees continued to be all but unbeatable, and Don Larsen hurled the first perfect game in the history of the World Series. The Ford Motor Company's hottest car was the Thunderbird, and parents worried about a young singer whose breakthrough hit, *Heartbreak Hotel*, was making their daughters swoon. While Elvis Presley excited America's youth, a minister from Atlanta not much older than the swivel-hipped rocker was forcing the nation to confront the injustice of racial discrimination. It was just as Dr. Martin Luther King was beginning to challenge the Jim Crow system that Dr. Robert Bilinski began to write about investing in coins.

The idea of buying coins as an investment was really nothing new. Dave Bowers, in his *History of United States Coinage as Illustrated by the Garrett Collection*, points out that Wayte Raymond mentioned the investment aspect of coin collecting in advertisements run in 1912. What made Dr. Bilinski unusual, however, was his decision to analyze investment performance and potential in an objective and impartial manner. His method was simple. First, he examined how coins had appreciated over a given period of time, then he used this data as the basis for a prediction of how much a coin might appreciate over a corresponding period of time in the future. This extrapolation was primitive by today's standards, but it was a novel and exciting approach in the numismatic world of 1956. Bilinski was so effective, however, not because his method was new, but because there were hundreds of people who were ready for it. One more trip down memory lane will be necessary to explain why.

Serious coin collectors lived in this country before the American Revolution, but their ranks were very slim; indeed, it was not until the late 1850's that there were enough collectors to support full-time coin dealers. This slow growth in demand led to a slow rise in coin prices, but even after the turn of the twentieth century, the number of truly serious numismatists in America probably did not exceed one thousand. Then came the Roaring Twenties, and the wide-scale promotion of the hobby by dealers like B. Max Mehl of Fort Worth, Texas, and Julius Guttag of New York City. New hobbyists poured into the fraternity. This fresh demand chased the available supply of coins and pushed prices sharply upward. A speculative bubble was inflating, and we might have seen the advent of serious coin investing long before Dr. Bilinski, had not the bubble burst, but burst it did in a spectacular fashion in the 1930's.

Much of the speculation centered around the commemorative coins that were being produced, seemingly by the gross, in the 1930's. Prices rose in a giddy spiral; then came revelations that many of these issues had been manipulated by greedy insiders who had held back large quantities, only to dump them to investors when the price went high enough. The market for commemoratives collapsed before the year 1936 ended, both speculators and dealers were left holding the bag, and many of both decamped from numismatics for other fields. The first coin investment boom in America was dead.

Americans soon had bigger things to worry about, namely World War II. We subordinated everything to the war effort, including hobbies. After V-J Day, both veterans and people on the homefront were eager to get back to their lives. They worked hard and created a standard of living that was higher than ever before—one which provided unprecedented wealth and leisure time. As a result, nearly all hobbies received infusions of new members, and coin collecting was no exception. Demand for coins rose so quickly that supply couldn't keep up, and prices began a sustained climb. Year after year, with only brief downturns, the prices of most coins kept ascending. It was impossible to be oblivious to the fact that a coin collection could appreciate in value — that it was, in effect, an investment.

Just in case anyone remained oblivious, B. Max Mehl was there to remind him of the possibilities. The flamboyant Texan had been a dealer since Roosevelt—Teddy, not FDR—had occupied the White House. He had been America's foremost coin merchant since the 1920's, and in the 1940's he had offered a spectacular series of sales. The collections of William Forrester Dunham, William Cutler Atwater, and Will W. Neil were all sold in his "Mehl Bid" auctions during this eventful decade. In the catalogs of these sales, Mehl never missed an opportunity to promote the idea of numismatic investment. For instance, he noted that Lot 2450 of the

Neil sale, an 1875 Quarter Eagle, had "just about doubled in value in the past four or five years." And, for Lot 2292 of the same sale, a complete Proof Set of 1843, Mehl noted flatly, "The acquisition of this beautiful and great rarity...will prove a profitable investment..." Again and again throughout the 1940's and 50's, Mehl and others in the trade hammered home the idea that coins should be regarded as a means of speculation.

By this point—the mid-1950's—the coin hobby had grown to a substantial size. According to research that Dr. Bilinski did about this time, there were 50,000 serious collectors, another 850,000 active collectors, plus another million or so accumulators who saved coins, but had no deeper interest in the hobby. Therefore, there were nearly two million people actively removing coins from circulation. It was no wonder that it was becoming harder to find good coins, and that more and more collectors were beginning to look upon their collections as viable investments.

But most of this activity was beneath the surface. Only 500 of these two million collectors showed up at the 1955 American Numismatic Association convention in Omaha, and this was a new record high for attendance! The collector was still king of numismatics, but the rumblings were there, and those who bought and sold coins for a living were the first to notice it. For instance, in the New Netherlands Coin Company's forty-eighth sale on November 24, 1956, the introduction to a run of quarter eagles, beginning with Lot 178, reads as follows: "This is the almost virgin field for alert type collectors, rarity connoisseurs, and the gentlemen buying for investment." Clearly, there were many such gentlemen around the nation, just waiting for someone to take the lead in articulating their interests.

But until Dr. Bilinski came along in May of 1956, no one was providing that voice. The pulse of numismatics at that time could be closely monitored by reading *The Numismatic Scrapbook Magazine*, a monthly compendium of articles and advertising. The May 20, 1956 issue of the *Scrapbook* provides a fascinating glimpse of the hobby when it was still dominated by collectors. Among the great dealers of the time—Abe Kosoff, Hollinbeck Coin Company, Stack's, Copley Coin Company, B. Max Mehl—who advertised in the *Scrapbook*, only one firm—Stack's—has survived intact down to the present. It is interesting to note that the two predecessor firms of Bowers and Merena Galleries—Triple Cities Coin Exchange and Q. David Bowers—took out full-page ads in this issue. The naiveté displayed in several ads is charming, such as the announcement by Warren P. Ruth that he had 60,000 Indian Head Cents for sale, which he had formerly housed in four five-gallon paint buckets! Alternatively, Gold Coast Coins offered an opportunity for collectors to trade-in duplicate Proof Sets—for a power mower!

But in all of this advertising—160 pages and approximately 180 dealers—only one, Oliver James of San Francisco, specifically mentions speculation. His ad is entitled, “The Investor’s Corner,” and covers only two-thirds of page 873. Clearly then, “the gentlemen buying for investment,” were not getting much attention. They were waiting for someone to recognize their interests as legitimate, someone to promote their point of view. And in the May 1956 issue of *The Numismatist*, they got just that in the form of the previously-mentioned article, “Investing—In Coins?”

Dr. Robert Bilinski (ANA 20631) was a research psychologist employed on the staff of the United States Naval Base in San Diego. He possessed an intellectual and analytical turn of mind, and focused these qualities upon the study of numismatics. Although he joined the ANA on March 1, 1953, he did not surface in a big way in the coin hobby until the 1955 ANA convention in Omaha. There he presented a paper on ways to entice young people to collect coins. His talk was well-received, and it was reprinted in *The Numismatist* of January 1956, under the title of “Your Child and Coin Collecting.” So Bilinski was first and foremost a coin collector. Despite his writing mainly about coin investments, he never became a mere speculator. His prose is free of the wretched excess of hype and misleading claims that characterizes so much of the investment literature in the 1990’s. Bilinski drew no sharp distinctions between the collector and the investor. As he put it in his article, “Investing—In Coins?”: “...coin collectors have found that coin investments are interesting, and perhaps this should be considered a part of numismatics.” All Bilinski really wanted to do was to assure that collectors who acquired coins with one eye on financial appreciation had a seat at the numismatic banquet.

The good doctor attempted to help the collector accomplish this by analyzing the past price gains posted by selected coins. His “experimental” group of coins consisted of one complete set of PDS uncirculated rolls acquired from 1940 through 1955. Bilinski’s calculations revealed that the total purchase price for these coins would have been \$1,773, and that the selling price would be \$4,833. He then deducted \$200 for the cost of storing and handling the coins, and came up with a total profit of \$2,860. This sum was approximately nine times higher than the profit accrued if the same amount had been invested in savings bonds, or in a bank passbook. He admitted, however, that the appreciation of the coins was less than one-third of the increase of a similar amount in the common stock of Goodrich Tire and Rubber. Readers used to the relentless promotion of modern-day investment literature will find such an even-handed comparison very refreshing. Bilinski’s academic approach required him to be honest and admit that coins were not the only, or even the best investment: just a good one.

Dr. Bilinski then switched from rolls to single coins: specifically, to commemoratives. Here, he used the technique of calculating the increase for 1953 through 1955, and using that figure to extrapolate what prices might be in 1965. A total of 74 commemoratives were examined. But—and if anything shows how much times have changed, this is it—Dr. Bilinski failed to mention the grades of the coins used for comparison! Since the other coins mentioned in the article were Uncirculated, we will assume that the doctor was using that condition for comparison. (Note that there are no numbers involved; in 1956 the widespread use of the modified Sheldon Scale for grading was still nearly 20 years into the future). The following table lists Dr. Bilinski’s top ten picks, their prices from the 1956 *Guide Book*, and compares his predicted prices with the actual prices listed in the 1965 *Guide Book*:

Rank	Commemorative	1956 <i>Guide Book</i>	Bilinski’s Prediction	1965 <i>Guide Book</i>
1.	1938 Boone PDS	\$175.00	\$355.00	\$375.00
2.	1928 Hawaiian	\$260.00	\$600.00	\$600.00
3.	1936 Arkansas PDS	\$150.00	\$297.00	\$390.00
4.	1937 Boone PDS	\$150.00	\$295.00	\$305.00
5.	1935 (34) Boone PDS	\$175.00	\$275.00	\$365.00
6.	1935 Hudson	\$169.00	\$325.00	\$325.00
7.	1936 Cincinnati PDS	\$70.00	\$166.00	\$425.00
8.	1936 Columbia PDS	\$37.50	\$109.00	\$115.00
9.	1925 Vancouver	\$55.00	\$101.50	\$125.00
10.	1921 Missouri 2X4	\$70.00	\$104.50	\$170.00

By way of comparison, here are Bilinski’s five at the bottom of the barrel:

Rank	Commemorative	1956 <i>Guide Book</i>	Bilinski’s Prediction	1965 <i>Guide Book</i>
70.	1892 Columbian	\$4.00	\$4.50	\$7.00
71.	1893 Columbian	\$3.00	\$3.50	\$4.00
72.	1972 Oregon	\$7.00	\$5.00	\$17.50
73.	1921 Pilgrim	\$12.00	\$7.00	\$24.00
74.	1936 Oregon	\$9.50	\$7.00	\$22.50

The striking thing about all of this, especially for those accustomed to the heaping helpings of hype in today's investment literature, is that Dr. Bilinski underestimated the price appreciation of every coin but two. Some he missed by pocket change, some he missed by hundreds of dollars, but he was too conservative in his predictions almost without exception. In 1956, however, such predictions seemed outrageous. When you could buy a 1936 Columbia PDS set for two \$20's and get change back, it seemed unbelievable that less than a decade into the future it would necessary to shell out five \$20's and a \$10 in order to buy the same set. And yet, even that bold prediction turned out to be a little shy of reality.

Once again, Bilinski revealed himself as a scholar, not a huckster. He had no way of foreseeing the Small Date craze of the early 60's, and the withdrawal of silver from coinage after 1964, both of which attracted hundreds of thousands of new collectors and investors into the hobby. Nor could he take into account the influence of his own future writings, and the writings of others on this topic. Given the knowledge available to him in 1956, these predictions for 1965 seem daring, rather than timid, as we might consider them today.

Dr. Bilinski's conclusion actually comes early in the article: "Coins are good investments. Some are better investments than others. Coins are influenced by the same economic principles as any other investment. The factors which play a leading role...are supply and demand." Little did he realize how powerful would be the demand that he helped to unleash. And even less did he realize how wrong he would be proved later, when he concluded his article with the following words: "There is practically no risk factor connected with coins."

The May 1956 article had a sequel of sorts when in October of the same year, Dr. Bilinski offered "Hobby or Speculation?" in *The Numismatist*. This article began with a bang: "The once peaceful pursuit of coin collecting has within a short space of time been jolted into the feverish pace of a speculator's harvest." Why? Bilinski believed it was due to voracious purchases of bags of coins by investors, many of whom were old-time collectors. "Coin collecting," he noted, "has suddenly switched over to becoming the stage for some of the wildest get-rich-quick scenes of its history..."

In an attempt to discover if the speculative fever gripped the entire country, Bilinski undertook an analysis of the price of coin rolls nationwide over a period of three months. There is reason to believe that he used a network of Navy colleagues to help gather data; this, at least, was the technique that he would use to author his first book one year later.

At any rate, his 1956 findings were not earthshaking. Bilinski and his collaborators discovered that dealers in the West generally charged more

than those in the East and Midwest. Second, they found that there were wide variations in the "quality" of coins sold (presumably, inconsistent grading), which meant that "a higher price does not guarantee quality." This, of course, just goes to prove that today's grading controversy is a hardy perennial.

Far more interesting than the survey results, however, were a pair of questions that Dr. Bilinski proposed. The first was whether collectors would decide "to leap with joy over the spiraling prices of their own collections or raise a loud cry of disapproval at the invasion of the 'outsiders' who are looking for a quick dollar?"

The answer to this query is now clear. At first, collectors welcomed the investors, for investors were causing the coins that collectors owned to rise rapidly—sometimes unbelievably so—in value. But this initial infatuation soon faded. The price rise cut both ways; while it increased the value of a collector's holdings, it also raised the prices of the pieces he still needed. Moreover, the collector often became seduced by the allure of appreciation. The true collector loves a coin for many reasons: its pedigree; artistic merit, historical associations, die varieties, romance, etc. But as some collectors became enamored of the investment aspect, they soon began to look upon value as the most important, if not the only criterion. If the value fell, they lost interest in the coin—no matter what its other merits might be. It is easy to sour on something, after all, if your only consideration is the balance sheet, and that sheet is covered with red. Today, a glance at the *Letters to the Editor* section of numismatic publications reveals "the loud cry of disapproval" that Bilinski foretold. But, so far at least, the criticism has done little to stop the march of the investor into numismatics.

Bilinski's second question cannot be answered with the same certainty. He wrote, "In short, it remains that the coin collecting hobby may be in one of its great upheavals. The hobby has suddenly shown a tendency to forget the aesthetic qualities of a coin and give way to the accumulation of coin rolls and bags of possibly 'scarce' coins. A question which only time can answer is: 'What changes and effects will this current transitional period have upon coin collecting?'"

Dr. Bilinski was correct in identifying the period in which he was writing as a time of great upheaval in numismatics. The question he posed—How would investment change the coin hobby?—has been the most important issue of the past four decades. We know part of the answer: the 11-point Uncirculated grading scale, the widespread encapsulation of coins, the advent of grading services, the failed attempt to transform rare coins into a liquid commodity, sight-unseen transactions, and the ephemeral injection of Wall Street brokerage houses into the rare coin market.

The story, however, will not end there. Investment will continue to have an impact on the coin hobby, and it is anyone's guess as to what the final answer to Bilinski's question will be. Will continuing pressure from investors cause federal regulation to become a reality in the coin business? Will investors end their romance with rare coins and leave the field to collectors? These are most interesting questions, and help us to understand why the ancient Chinese invoked curses upon their enemies by saying "May you live in interesting times."

History happens when the man and the time meet. In 1956, the time was ripe for a leader to come forward and beat the drum for numismatic speculation. Coin investing at that time was the opposite of the weather: a lot of people were doing something about it, but nobody was talking about it.

Bilinski's two articles in *The Numismatist* made a case for the investment angle, and buttressed that argument with statistics. He gave investors a voice, a rationale, a method: in short, a jolt of energy at just the right time. With this push, coin investment quickly grew into something bigger, gaudier, and bolder than anyone, even Dr. Bilinski, could have ever imagined. For a brief time Dr. Robert Bilinski led that parade, then he fell back into its ranks and disappeared.

The time has come to remember the man, villain or hero, who fired the first shot in the modern numismatic investment revolution: Dr. Robert Bilinski, the father of coin investing in America.

Acknowledgments

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The Evolution of a Species

Dr. Bruce Banner

The following article was discovered by member Bradley S. Karoleff, NLG, in the January 1989 issue of the New York Anthropology Quarterly. Thinking it of interest to the NBS tribe, he secured permission to reprint it here.

HOMO SAPIENS; NUMISMA. A semi-erect bipedal creature with a penchant for accumulating shiny round disks of metal. This creature has great learning ability and can be found in wide ranges of development.

I have studied this creature for many years. My observations have led me to believe that Darwin would merely throw up his hands in disbelief. Survival of the fittest is not always the case with this species. Survival can depend on two distinct, and very different abilities.

The first, and unfortunately, the most common, is the ability to pay the asking price. Wealth of the creature plays a paramount role in the types and conditions of shiny disks they collect. They often are accumulated in patterns of similar designs. Oddly enough, quite often they are found encased in a clear hard substance which inhibits the creatures ability to touch and completely see his treasures. This does however keep our friend from being able to hurt the disk by mishandling. This hard substance does seem to have therapeutic qualities as it seems to make some of the creatures sleep more peacefully at night. Many, however, have been observed to become violent when trying to redeem their disks for a green-colored paper product. Studies are continuing to determine the exact correlation between these two items and the animal's behavior.

The second ability to survive in this creature's climate is the ability to learn and reason. This type of our creature tends to be seen with large volumes of bound paper in their possession. They can be observed often, for long periods of time, immersed in these papers. Sometimes they can also be seen with some of their disks, and the papers, comparing one to the other. They must have some sight impediment as they are often found with an instrument used to improve their vision when looking at the disks.

This type of our creature also is more likely to be socially oriented, often meeting with others of their kind to compare disks. Sometimes they can be observed exchanging disks among themselves. This behavior is not fully understood, but most of the time both creatures seem to derive great pleasure from it. This creature also tends to keep clear of the clear substance embraced by the other creatures. Some have actually been seen violently beating the substance against a hard surface until a disk is released.

I have noticed that these creatures often seem to evolve in almost an opposite direction than would be expected. Logic tells me that learning to crawl, walk, then run makes perfect sense. These creatures often learn to run first, slowing to a walk and then a crawl before again attempting to run again. They oftentimes begin by accumulating many disks as quickly as possible, not taking time to observe and study them. They then, as their green paper begins to diminish, slow and begin to look at their disks more often. Next, many find creatures with similar interests in their favorite disks and begin to interact. They often obtain some volumes of paper to look at along with their disks. This usually precipitates a renewed interest in disk acquisitions and social behavior, thus creating a well rounded, happy creature.

LETTERS TO THE EDITOR

I would like to thank the editorial staff of *The Asylum* and all those who contributed to the last issue for the very nice tribute to Jack Collins. I'm sure he would be quite pleased with the result. Jack was a good friend of mine over the years and very much a giant in my eyes. His efforts in the field of American Numismatics will no doubt stand out for many, many years to come. One could not help but notice his close collaboration with the late Walter Breen and its mention leaves one broad point to be made; if Breen had genius, and there was little doubt of that, Jack Collins had character and personality. This is in no way to belittle Jack's ability or scholarship. He was really top notch in any area of endeavor he undertook connected with numismatics. I think it is an interesting point in that were it not for Jack we wouldn't have as much of Breen's work available to us and that work certainly would not have been presented in such high quality productions. I must add that Jack's wit was truly exceptional and quite often when I spoke with him on the phone he would have me in stitches.

One of Jack's finest works, not specifically mentioned in the last issue of *The Asylum*, was the photographic record he made of the Clifford-Kagin Collection of Pioneer and Territorial Gold Coins. In 1980 Jack was commissioned to produce six sets of plates depicting the obverse and reverse of 127 different coins which composed that unparalleled collection. The coins were photographed by Jack in his usual fastidious manner and, to complement his artistry, six sets of prints were produced by the extremely expensive *Cibachrome* process - the Cadillac of photographic processing - ensuring permanent life colors. Jack no doubt realized what an opportunity it was to make a photographic record of such a great collection and he pulled out all the stops in the production of the six sets of plates. It re-

mains in my eyes his most important photographic legacy and perhaps the most elaborate effort ever undertaken to document a numismatic collection. At the same time a set of negatives was also made of the pattern and trial pieces in that same collection while it was on exhibit at the old San Francisco Mint though Jack produced no sets of plates.

As bibliophiles, we are all lucky to have books and related works on coins, to use, to treasure, and to help us to remember our friends and predecessors. Shortly before Jack's death, I was fortunate to acquire one of the six sets he produced from one of the previous owners and I consider it to be one of if not *the* highlight of my library. I will always treasure it, with fond memories of Jack's love for the hobby, his fantastic ability and attention to detail, and his warm friendship, which I will sorely miss.

Jesse Patrick

I want to congratulate you on what is perhaps the finest single issue of our journal to date. It was well worth the wait. I'm referring, of course, to the Fall 1996 number. I've read it twice already and am planning to do so again.

When I learned of Jack Collins' death, I was tempted to write something of my experiences with him, but in retrospect I'm glad that such tributes were left to those who knew Jack best. It was my pleasure to furnish him with several photographs of 1794 dollars which had come through NGC since my employment there. This prompted a lively discussion of grading which discretion prevents me from recounting at this time. When I saw him at a Long Beach show last year, I was unaware of the seriousness of his illness. I wish now that I had taken more than a few moments to talk with him.

David W. Lange

Tips on Moving a Library

Wayne K. Homren

We all know what bibliophiles love: books, of course. But what do we hate? Cramped shelves? Dust? Bookworms and silverfish? Oafish dolts who put adhesive stickers on 19th century catalogs? All are detested in varying degrees, but I'll bet the one thing all bibliophiles dread most in their heart of hearts is: MOVING DAY.

Come moving day, our bounty becomes a curse. Like Marley's Ghost in Dickens' *A Christmas Carol*, we bibliophiles are fettered. We build our burden in life, book by book, shelf by shelf. The chains we drag are festooned with books, periodicals, catalogs, and accented with bits of ephemera. For better or worse, the more we become attached to our books, the more they become attached to us.

Recently I moved my library for the third time in eight years. Along the way I've learned a few do's and don't's that I thought I'd share with my fellow bibliophiles. Perhaps they'll be of use to some of you when the dreaded moving day finally arrives.

YOU CAN'T GET GOOD HELP THESE DAYS

When the day came to move into my first house, I was ready. All of the furniture was tagged, and my smaller possessions from books to shoelaces were neatly packed in moving boxes, labelled by room and numbered in sequence. A truck was rented, and friends arrived on cue to help with the chore.

It was an ordeal, but eventually everything was in its place in the new house and I treated the crew to a hearty pizza lunch. Afterwards, when everyone was gone, I began putting things away. I saved the library for last. I arranged the bookshelves and began moving the boxes around to return them to their proper numerical order. It would be a piece of cake, I figured, to open the boxes in order and quickly get everything properly reshelfed.

What I hadn't anticipated was that, behind my back, my friends had decided that my perfectly neat little numbering system was just far too perfect and neatly organized for their tastes. So they had bought some markers in a matching color and furtively renumbered most of the boxes, deftly changing 3's to 8's, 1's to 4's, and so on. I couldn't find box number 1, but made up for it with two 8's and three 14's.

After I quit swearing like a longshoreman with Tourette's Syndrome, I opened the boxes and figured out from memory which was which. All in all, I only lost about an hour's time, but I learned my first lessons: 1) Put labels *INSIDE* the box as well as outside. 2) If you want to have a poker game, call your poker buddies; If you want to move a library, call a mover, a librarian, or a serial killer on parole for good behavior. Call your poker buddies only if the serial killer will vouch for them.

MOVE OVER, ROVER

Funny thing about houses; they require upkeep. "What do you mean that room needs to be cleaned and painted? - I just *DID* that five years ago..." What bibliophiles dread almost as much as moving is *PAINTING*. All the books have to be moved out of the way somehow. It's less work than moving them out of the house, but not by much. So what's the easiest way to do it? I pondered this when the time came to paint my library walls, and I came up with a system that worked very well. NOTE: this only works for libraries with freestanding bookcases; if you have built-in shelves you're on your own.

At the time my library consisted of eight bookcases. My goal was to completely empty the room to make it easy to paint. First, I emptied one of the bookcases into boxes and stored the boxes in another room. That was the key: I now had one completely empty bookcase unit.

Next, I moved the empty bookcase unit to an adjoining room. Now here's the beauty if it: I no longer needed any storage boxes. Shelf by shelf, I emptied the next bookcase and placed the books on the corresponding shelves of the empty bookcase. Now I had another empty bookcase unit, and repeated the process. I moved the empty bookcase to the other room, then emptied out the next bookcase. One by one all the bookcases were moved to the adjoining room.

Since the other room was smaller, and was filled with furniture of its own, I placed the bookcases in rows of two, directly back-to-back with one another. The entire library took up only a four-by-six foot corner of the room. Of course, I could only access the books in the front two bookcases, but the situation was only temporary. Once the library room was painted I reversed the process and moved all the books and bookcases back into place. Although some friends helped with the reverse move, all of the work was doable by a single person. Working alone I moved the eight bookcases in about an hour and a half. Working with two friends we moved everything back in about forty minutes. Not bad at all.

HERE WE GO AGAIN

After a few more years of stationary bliss, this summer I got engaged and decided to put Stately Wayne Manor up for sale. Unable to bear the thought of strangers traipsing through my beloved library, I arranged for a safe haven at good ol' Mom's house. By this time the library consisted of over twelve bookcases, about 3,500 volumes. While only five minutes away, another big-time move was called for.

Fortunately, I had been through an extensive weeding-out and reshelving process earlier in the year. The library was largely in order and fairly well organized, although there were numerous odd size and miscellaneous books and other items piled randomly atop the bookcases. Time to put on the thinking cap again.

The bootstrapping process which worked so well for painting could have worked here too, but there were two problems. First, I didn't have ready access to a vehicle big enough to haul the bookcases, and would need to have a helper to move them. More importantly though, the books would have to be accessible in their new location, and I didn't know what the floorplan would be. The only easy way to set up at the new location would be to have all the bookcases empty so they could be maneuvered into place before shelving the books. That meant emptying all the bookcases first.

After pondering the problem for a while, I got to work. First, I moved all the oddball items to another room, leaving only the twelve main bookcases. Next, I numbered the bookcases 1 to 12. Then starting with the last bookcase, I began placing the books into boxes. I had gathered eleven boxes, enough for one bookcase full of books. My cases have five shelves, and half a shelf fits comfortably in one box. I numbered the outside of the boxes 1A, 1B, 2A, 2B, etc. 1A is the left side of shelf 1, 1B is the right side, etc. Finally, the eleventh box was labelled "Oversize".

Wanting to keep things as simple as possible, I worked by the following rules:

1. Never place more than half a shelf of books to a box.
2. Keep everything strictly in order; resist the temptation to put taller books sideways or on top of other books; always put these in the oversize box.
3. Place an index card inside each box, with a code indicating which bookcase and shelf the books belong to. For example, "4/5B" means "bookcase 4, shelf 5, right side"

When the eleven boxes were filled, it was time for a trip to Mom's. Eight of the boxes fit comfortably on the back seat of my car, and the other three went in the trunk. After the first couple trips I learned to load the car such that everything came back out in perfect order.

Bless her heart, Mom's got a big house with a couple of large rooms used only for storage. Unfortunately, the rooms are on the third floor. So up I went, carrying eleven forty-pound boxes up three flights of stairs, and trying not to think about how many tons it would all add up to. I emptied the boxes onto the floor of the room, lining the books up on edge in exactly the order in which they sit on the shelves. To help keep track, I placed the index card at the end of each half-shelf's-worth of books.



After the latest move...

Over the course of about ten days I gradually moved all the books to the new location. On a Saturday afternoon I borrowed a pickup truck and recruited my fiancée's father and ten year old nephew to help move the bookcases. By midafternoon all the bookcases had been placed in their final position, and we began reshelfing the books. My helpers moved back and forth, bringing me an armload of books each time. In about an hour the shelves were restocked, with every book in its place. Over the next few days I gradually moved the oddball items and reshelfed the oversize items. Finally, everything was in place at the new location. Whew.

Shortly after completing the move I mentioned the chore to fellow bibliophile Joel Orosz via email. He quickly returned the incredulous reply: "YOU...MOVED...THE...BOOKS...OUT...OF...THE...HOUSE ?!?!?" Well, yeah, I guess I did. It is kind of hard to believe. It's taken some getting used to, after years of having information right at my fingertips. No more midnight forays into the library in search of various tidbits to complete an article or presentation, or just to satisfy a newfound curiosity. But visiting my library is no hardship, and the separation is only temporary.

SUMMARY

1. Weed out your library periodically. Hard as it is for bibliophiles to admit, not every book is indispensable. So dispense with some every now and then. When you add something wonderful, think about subtracting something that's not quite so wonderful. You won't regret it come moving day.
2. Keep everything in order. Any order. It doesn't matter *WHAT* scheme you use to order your books, but it's important to have *A* system. It makes weeding out and moving a library much easier, not to mention how much it helps when actually *USING* it.
3. Have a system for moving. Any system. No one system is perfect for every bibliophile and every library. But it's very important to have thought out the key issues in advance of a move. If you do that part well, the move should go smoothly. Remember the cardinal rule of carpentry: measure it twice, cut it once.
4. Do It Yourself. Nobody knows a library better than the person who built it. Nobody else knows what order books should be in, and nobody but another hardcore bibliophile would know the difference between the ten dollar book and the thousand dollar book sitting next to each other on the shelf. When books are coming off the shelves or going back on, do it yourself.
5. Keep Your Eyes on the Prize. Why do we do this to ourselves, anyway? Why go through all this trouble and expense to build, maintain, and transport a private library? The question comes quickly to mind when paying a hefty invoice or carrying the one hundred twenty third box up three flights of stairs. The answers should come easy to any true bibliophile, and should be kept in mind when heading back for box number one-twenty-four. The next time a research question pops into your head at midnight, you'll be glad you "wasted" some time and money on your investment. Enjoy.

The Printer's Devil

Joel J. Orosz, NLG

It was during the mellow Michigan autumn of 1888, in the small town of Monroe, situated about 40 miles south of Detroit near the St. Clair River, that the periodical which was destined to become *The Numismatist* was born. Dr. George Heath - "physician, civic leader, and indefatigable coin hound" - decided that he wanted to publish a little periodical to keep in touch with his collecting friends, and to further develop what he called the "science" of numismatics. He christened it *The American Numismatist*, and delivered Volume 1, Number 1, with a cover date of September-October, 1888. Yet, when Volume 1, Number 2 arrived a month later (dated November-December 1888), the masthead had been shortened to "The Numismatist." Dr. Heath never wrote a word explaining the change. The most reasonable theory for the foreshortening seems to be that the name "The American Numismatist" had already been taken by a periodical published in New Jersey. For instance, NBS member Charles Davis, in classifying this eastern predecessor to Dr. Heath's publication as Number 607 of his American Numismatic Literature, says its name "caused George Heath to remove "American" from the title of his *The American Numismatist* after its first issue." Your columnist has had the opportunity to examine the first six issues of the New Jersey version of *The American Numismatist*, and has found its contents worthy of sharing as well as fodder for some historical speculation.

The American Numismatist was the brainchild of one C. E. Leal of 149 Ellison Street, Paterson, New Jersey. This location was somewhat unfortunate, for we learn in Volume 1, Number 2 of the journal that there were 12 towns named Patterson in the United States and that mail meant for Leal in Paterson was constantly being misdirected to these sound-alike cities. Regarding Leal, not much information has survived. He is not an entry in Pete Smith's *American Numismatic Biographies*, nor is he listed as a consignor to any coin sale in Martin Gengerke's *American Numismatic Auctions*. The only citations to Leal in the index of Q. David Bowers *American Numismatic Association Centennial History* have to do with *The American Numismatist* itself, with no further information about the man.

The shadowy Mr. Leal made a promising start for his journal in September of 1886. A tall octavo, the cover featured a rectangular box, divided into five sections. Working from top to bottom, the first section held the month and year of issue. The second featured a flying eagle clutching a flag, with the full title of the journal: *The American Numismatist: An Illustrated Monthly Magazine for Coin Collectors*. The third section listed its terms: "50 cents per year, 5 cents per copy." The fourth depicted the obverse and

reverse of a Roman coin of Augustus, along with a small woodcut of a rural scene, and the credit line "Charles E. Leal & Co., publishers, Paterson, New Jersey." The fifth section depicted the volume and issue numbers of the magazine. The copy of Volume 1, Number 1 examined has since faded from what was probably a reddish stock to a rather unattractive brown.

Leal introduced his new periodical with the following words:

American coin collectors have for a long time felt the want of a first-class magazine devoted solely to their interests; it is to supply this want that we issue this month the first number of *The American Numismatist*. We desire to make this the best and most reliable magazine of its kind, but, to accomplish this, we need the subscription and hearty support of every American collector... the price is very low and you may be sure you will receive the worth of your money... we will be glad at all times to receive any information that will be of interest to our readers and will pay "highest" prices for articles on coins or currency, by experienced writers.

Leal's offer to pay apparently took some time to be acted upon, for substantive articles by outsiders do not begin to appear until Volume 1, Number 6. Until then, Leal himself carried most of the water, and interesting mini-articles were the order of the day.

It is fascinating to note that numismatists of more than a century ago were concerned with many of the same issues that preoccupy today's collectors: How to clean, grade, store, and invest in coins. Sage words on cleaning were printed in Volume 1, Number 1, with Leal advising: "A good way to clean gold or silver coins, and one which will not injure them in any way, is to wash them with castile soap and water, and then rub them with a piece of chamois skin. Copper coins should not be cleaned unless they are very much defaced by verdigris and rust, and even then nothing than can scratch the coin should be used. Although this betrays a not-very-sophisticated understanding of the physical properties of copper, the advice is pretty good by the standards of the day, amounting to what we would today call a "degreasing" rather than an abrasive "cleaning." Certainly, the literature of the time abounded with far more harmful approaches to the cleaning of coins. Leal's words of wisdom on grading came in Volume 1, Number 2 (October, 1886): "In passing upon the condition of a coin, experts critically survey every portion of the piece, noting the slightest blemish or wear from either cabinet friction, handling, or actual circulation. It requires both study and experience to accurately grade the state of preservation from a scientific standpoint. This may in part account for dealers refusing to buy coins without seeing them." It may, indeed. Just months short of a century after these words first appeared in print, a group of coin dealers proclaimed that they could bring to life a "sight-unseen" market in U. S. coinage. A decade after their pronouncement, Leal continues to be right — dealers still refuse to buy coins without first seeing them.

The issue of coin storage came up in Volume 1, Number 4 (January, 1887). A short contribution from one Ellis Parker, who can only be described as a well-meaning vandal, chronicled his evolution as a collection-storer. In the early years of his coin hounding, "I carefully polished them on a bit of carpet and wrapped them up separately in chamois skins. In this manner, they were always kept bright and unscratched..." Bright, certainly, but unscratched? In any case, Mr. Parker soon tired of rolling and unrolling chamois skins, and then, "I saw a collection of medals hung up on hooks and straightway (*sic*) proceeded to bore a hole in each of my pieces and to hang them on hooks. This arrangement proved very satisfactory until I learned my collection was worth but one-half of its original value, and all on account of these small holes in them. Yes, Mr. Parker, numismatists are funny about holes, even small ones. Thereupon, Mr. Parker anticipated Wayte Raymond and the Whitman Company by several decades, by taking a board one and one-half feet long, by two feet wide, boring holes in it, covering it with velvet, and cutting small openings in the velvet. Coins, when pushed into the holes, thus fit snugly, with the edges of the coin coming into contact with the velvet, not the wood. "Placing this board in a walnut frame, continued Parker, "covered by a sliding glass, I had it all complete at an outlay of less than a dollar." No doubt this arrangement made for a handsome home for his carpet-whizzed, auger-bored coins and medals. Mr. Parker's story does illustrate, however, the difficulties that our predecessors experienced in inventing ways to store coins that were both safe and accessible.

There is a tendency among latter-day collectors to believe in a golden age - usually dated vaguely as being before World War II - when numismatics was unsullied by the contamination of speculation. Alas, however, *The American Numismatist* proves that the money changers were infesting the temple from a very early date. The very first issue contains a brief unsigned article (probably by Leal), entitled "Coin Collecting As An Investment." Although the article is short on investment specifics, the author does say that in the course of five years of coin collecting, "Altogether I have not spent more than \$500 on coins, but my collection alone would bring almost twice that at auction; and besides my collection I have many duplicates laid away which are fast becoming valuable." The second article on investments, appearing in Volume 1, Number 5 (February, 1887), was by the McGrawville, New York, collector-dealer J. G. Bingham. Mr. Bingham was far more direct than had been Leal. "It is a matter of considerable importance to the enthusiastic coin collector," began Bingham, "whether at the expiration of a dozen years or more should he desire to dispose of his accumulations, he is probable to do so at a profit or loss. The average Yankee collector bluntly inquires "will it pay?" "Indeed, it would pay, according to J. G.'s figures. He looked at prices for 1793 cents, 1794

dollars, 1856 flying eagle cents, 1827 quarters, and 1878 minor proof sets and found that each had appreciated from three to ten times since the 1860's, or since the date of issue. His conclusion was unequivocal: "A judicious collecting (*sic*) of coins, purchased at reasonable prices, will, if perseveringly kept for a number of years, return better results than investments in railroad stocks [the blue chips of 1887] or government bonds." It cannot be gainsaid that long before Dr. Robert Bilinski became the first postwar writer to sound the tocsin for numismatic investments in 1957, there were coin speculators with a sharp eye on their bottom line, and a proclivity to brag about their successes in print.

The American Numismatist is also rich in interesting nuggets of information, the validity of which is not always above question. In the premier issue, for instance, we learn that "There are about 50 collectors of gold coins in the United States at present - says The Museum." This seems borne out by the sales of gold proof coins in the 1880's, but not every story in the journal seems quite so reliable. For example, elsewhere in issue Number 1, a filler noted "The dies from which the first United States cents, those coined at New Haven and called the Franklin, [now known as the Fugio Cent] were cast, are now used as paper weights in a counting room at New Haven, Conn." Leaving aside the obvious absurdity of how a coin could be "cast" if it came from dies, this tall tale harkens to a fib told by Major Horatio N. Rust, who manufactured new dies to strike Fugio imitations around 1860, and, in order to palm off these fantasies as re-strikes from the original die, fabricated a story of having "found" two original dies in a New Haven hardware store. Walter Breen thoroughly demolished this fairy tale on page 147 of his *Complete Encyclopedia of U. S. and Colonial Coins*. It turns out that more dies (five) were used to create the spurious "restrikes" than Rust admitted to finding, and the dies were made by a technique which was beyond 1780's technology.

Yet, once tall tales are accepted, it is very difficult to effectively debunk them. In issue Number 3 (December, 1886), a gentleman named H. P. Allen embellished Rust's tall tale. Allen wrote to tell Leal that the "counting room" location mentioned in issue Number 1 was incorrect. According to Mr. Allen: "The dies, five in number, were sold about the year 1862 by Mr. Hughes, a hardware merchant here, to some party now unknown for \$25, they having come into his possession a number of years previously, being found in a small safe which he had purchased when the old building (where the coins were struck off) was demolished, and until the dies were sold, were used by him as paper weights. Mr. H. died in 1864. The safe is now in the possession of Messrs. J. E. Bassett & Co., his successors. The store, being the oldest hardware store in the state, having commenced business in 1782. Mr. J. E. Bassett is the gentleman from whom I have obtained the above

information. P. S. Mr. B. also informed me that he understood coins had been struck from the dies since leaving Mr. Hughes' possession."

Mr. Allen seems suspiciously well-informed. Major Rust did indeed create five "original" dies. The first sales appearance of the so-called re-strikes was in W. Elliot Woodward's fourth sale, the Reverend J. M. Finotti collection, on November 11, 1862. "Coins" had indeed been struck from the dies since 1862. It seems rather odd, however, that Mr. Bassett's otherwise photographic recall failed him on what should have been a very memorable point, that is, to whom Mr. Hughes sold the five dies. This alone would make Mr. Allen's tale smell fishy, even if we didn't know the entire story is bogus due to the fact that the dies were of mid-19th century manufacture. By the end of its first half-year, *The American Numismatist* was well-launched as a substantive numismatic periodical. Substantive numismatic periodicals, however, rarely run in the black, and *The American Numismatist* appears to be no exception to this rule. Charles Davis (on page 117, entry 607 of *American Numismatic Literature*), notes that "a complete set of this periodical would appear to consist of 12 issues before it was incorporated into *The Collector's Magazine*." Q. David Bowers, in Volume 1, page 3 of his *American Numismatic Association Centennial History*, states that "Leal's periodical continued for 12 issues, through December 1887, after which the name was changed to *The Collector's Magazine*." In Volume 2, page 1590 of the same work, Bowers mentions enlisting the help of NBS member Remy Bourne, who informed Bowers that after the merger (the first merged issue was dated July, 1888), *The Collector's Magazine* focused on stamps, with coins being a distinctly secondary interest.

This brings us back to Dr. Heath and *The Numismatist*. Why did he change the name of his periodical? Dave Bowers, on page 3 of *The Centennial History*, says "Desiring to avoid possible confusion, Heath dropped 'American' from the title of his magazine, and after the first issue it was known simply as *The Numismatist*." This may very well be so, but your columnist has never seen anyone quote Dr. Heath on this subject, so presumably the reasons given are "educated guesses." Apparently, in September of 1888, Dr. Heath was either unaware that there had been such a periodical as *The American Numismatist*, or didn't care that he was appropriating the name. If the first case is true, then it seems rather odd that he would feel the need to change the name of his own journal, since by September of 1888, *The American Numismatist* had been defunct for nine months. Why would anyone object to Dr. Heath's use of a discontinued name? If the second case were true, Dr. Heath would surely be more likely to keep the name. If he had not hesitated to appropriate the name of an active journal, why would he hesitate to keep it now that the journal was discontinued?

It seems to your columnist that three explanations are possible: 1) Communications being less than instantaneous in 1887-1888, Dr. Heath was unaware of the existence of *The American Numismatist* when he commenced publication of his magazine. After Volume 1, Number 1 of his journal came out, he was informed about Leal's venture by a fellow collector who was unaware that Leal had already merged his publication with *The Collector's Magazine*. Dr. Heath thereupon dropped "American" in deference to his competitor's seniority in the mistaken belief that the competitor was still publishing under that name. 2) Whether or not Dr. Heath knew of the existence of *The American Numismatist* before September of 1888, its existence was made clear to him after his first issue came out. Then, as Dave Bowers suggests, he dropped "American" simply to avoid confusion. Dr. Heath may have done this even if he knew that Leal was no longer using the name; it may have been Heath's desire to give his own magazine an entirely singular identity, and if so, he may have wished to use a name entirely distinctive to his own publication. 3) Dr. Heath never knew about *The American Numismatist*, either before or after September of 1888. In this scenario, his decision to drop "American" was made for entirely unrelated reasons perhaps because he did not wish to exclude or alienate collectors of world, ancient, or medieval coinage from becoming subscribers.

Unless someone discovers Dr. Heath's rationale in his own words, we will always be left with speculation about his motives. Your columnist believes that the second explanation is probably the most plausible, but any of the three are possible. While it is a pity that C. E. Leal's *The American Numismatist* was so ephemeral, we can be thankful that Dr. Heath's version, albeit with the slight name change, has endured to be one of America's longest-lived periodicals. Dr. Heath himself put it best in the one and only issue that he entitled *The American Numismatist*: "The germ is there, fruit will be borne someday."

Regional Meeting Report

Fred Lake

On Saturday, January 11, 1997, a regional meeting of N. B. S. was held during the F. U. N. show in Orlando, Florida.

Attendees included George Fitzgerald, Col. Bill Murray, Terry Krueger, Ray Ellenbogen, Jack Harvey, Clay Grant, John Wilson, Jan Monroe, Brad Karoleff, Charlie Horning, Bob Conrad, Ed Price, Chris Larsen and Fred Lake-Regional Coordinator. Discussions ranged from running for club offices to rarities of "Red Books."

Friends Over Generations Through Numismatics

Bradley S. Karoleff

Everyone has a favorite story to tell about that special piece of numismatic literature in their library. Here is mine. It began at a Christmas meeting of the Cincinnati Numismatic Association. I was a dealer in the Cincinnati area and, though not a member at the time, was invited to the association's meeting as part of a local dealer panel from the city, to discuss questions from the membership.

One of the senior members of the club was very well known for the coin displays he provided for the enjoyment of the membership. This year he was exhibiting his usual Christmas display consisting of a date set of Capped Bust Half Dollars mounted in a cardboard Christmas Tree. The club member had once worked for a packaging company and was quite proficient at making cardboard displays. My collecting specialty is the same series and I naturally gravitated to his display to ogle the coins, which consisted of XF-AU coins — each more beautiful than its predecessor.

Pried away from the display to begin the roundtable discussion, a lively couple of hours passed with the membership and all too soon it was time to go home. I was invited to join the club and, at the next meeting, learned that the jovial gentleman with the half dollars was Marvin Fessenden. He was always the first one to greet a new member and to make them feel welcome to the club. I was no exception and we became close friends. The next year I was finally able to attribute the halves in the Christmas Tree and found a couple of rare varieties. Marvin offered to trade them to me since varieties were not important to him, he just wanted to keep his date set complete. We soon worked out the details and a couple of cherished coins made their way into my set.

What has this got to do with numismatic literature? I'm getting to that. I soon became the program director for the club and was in charge of arranging speakers for the meetings. This included giving presentations myself when no one else could be found. One evening my subject was the literature available for the collector of Capped Bust half dollars. After my presentation Marvin approached me and indicated that he remembered the Beistle book as having a brown cover, not green as my talk had indicated. I dismissed the suggestion as faulty memory on Marvin's part — I was SURE the book had a green cover. Marvin simply agreed that he might have been mistaken and went on about his business. The next meeting I was conversing with another member when Marvin, saying nothing, set a limited edition leather bound Beistle on the table where I was seated. I had never seen one before but had heard that they existed. I almost fell out of my chair, there it was in the (tanned) flesh, a real leather Beistle and it was

in immaculate condition. I was left speechless, and for those who know me, that is quite a feat! I spent the next few hours caressing and looking at that wonderful book trying to commit it to memory. The gilt edges, the plates, the soft leather boards, what a wonderful masterpiece it was. One of the really neat things about the book was that Marvin had kept with it his original receipt of purchase from July 19, 1954 where he paid Coin Galleries the princely sum of \$13.03 for the book including shipping. Alas, all good things come to an end and the book had to go home with Marvin.

In the ensuing years, Marvin's health began to fail. He became unable to drive and I began chauffeuring him to and from the meetings. I always enjoyed the time spent in the car discussing coins with this fine old gentleman, a veteran of coin collecting. Then, as we all must one day, Marvin was called to join his wife who had passed away a few years before. It was a sad February in 1992 for everyone involved with the local club. Marvin was one of those people who was revered by everyone he touched.

His son and daughter chose me to appraise his coins for the estate. I was kept busy for the better part of three days with that monumental and sad task. Just before completing my work, Marlene and Dale approached me holding the Beistle. They informed me that, while in the hospital before he died, Marvin told them he would like for me to have the book as a remembrance. I was very touched that he thought enough of me to pass along a treasure like that.

As I sit here writing this story I have the book, the original purchase receipt, the memorial card from the funeral, the dedicatory letter from Marlene and Dale, and a photo of my old friend on the table beside me. Every time I look at the book I remember the good times Marvin Fessenden and I spent together — friends over generations through numismatics. I hope you have as good a friend with whom to share the joys of this hobby.

Editor's Plea

Once again, the word cupboard is bare. An article from *you* is needed to help replenish the pencraft pantry. No special expertise is required. Brad Karoleff's engaging article, for example, is one that many NBS members could have written. As he notes, we all have a favorite book and a good story to go with it. Don't worry about the grammar — the editor will endeavor to undangle any participle requiring it and will take the blame if unsuccessful!



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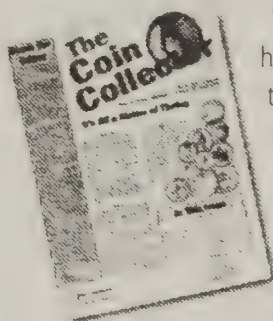


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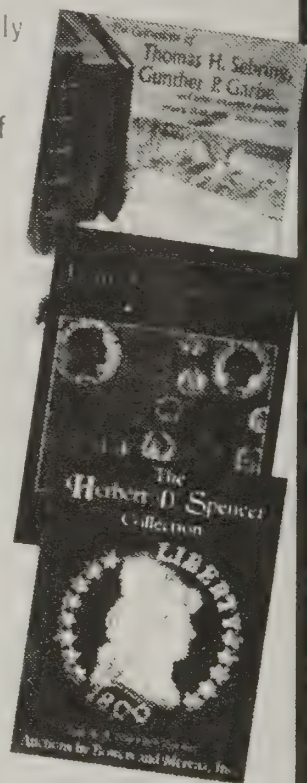
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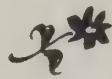
Spring, 1997

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*The buying of more books than one can read
is nothing less than the soul reaching toward
infinity, and this passion is the only thing that
raises us above the beasts that perish.*

— A. E. NEWTON



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President's Message

It is regrettable that we have lost another strong supporter of NBS, Armand Champa. I first met Armand at one of George Kolbe's New York City auctions. I believe this is the sale where he spent so much that the auctioneer wanted to hold up the bidding when Armand got up to leave the room for a moment. A few years later I was one of the fortunate people invited to the "Invasion of Louisville" hosted by Armand. This was the historic visit to Mr. Champa's home by many of the most important numismatists of our time. I and about eight other people spent most of the weekend as guests of Mr. and Mrs. Champa, giving us enough time to see much of Armand's fabulous library. We were joined one day by a busload of bibliophiles from the nearby A. N. A. Convention.

The most memorable A. N. A. for numismatic literature may well have been the 1991 centennial convention in Illinois. It was there that Armand displayed many of the finest and most interesting items in his numismatic library. Many A. N. A. members helped Armand with the display. Charles Davis, Fred Lake and I spent much time numbering copies of the informative booklet describing the items in the display that George Kolbe had written for Armand.

It is hard for me to believe that in less than a year we have lost both Jack Collins and Armand Champa.

The election ballots for NBS offices are being sent out with this issue. Those running for office are listed below. Good luck to all.

I will not be running for President again, and I wish to thank all those who have helped the society during my tenure.

Slate of Candidates 1997-1999

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Armand Champa — a Personal Memoir

Joel J. Orosz, NLG

As obituaries go, this one would earn a failing grade from any professor teaching Journalism 101. It will contain no dates of birth or death, no essential biographical details, not even any quotations from the deceased. It will concentrate instead on personal memories, for more than anything else, Armand Champa was memorable. And the memorable things he did left an indelible impression upon the hobby of numismatic bibliomania.

I first heard of Armand Champa during the Spring of 1982. In those early years of the Reagan era, I was a graduate student in history and museum studies at Case Western Reserve University. Although impecunious, I had, during the 1981 holiday break, scraped up enough cash to buy a hoard of numismatic catalogs and periodicals at an antiquarian bookstore in my home town of Kalamazoo, Michigan. I was reasonably certain that I had made a sharp bargain, but all I really knew for sure was that some of the older Guide Books were worth a premium. In search of confirmation, I came across catalogs of numismatic Literature issued by Michael and Marlene Bourne, complete with prices realized lists. Their first sale consisted of duplicates from the Armand Champa library. As I leafed through the pages, it dawned on me that here was stuff that a starving student could only dream of affording—and this Champa character had duplicates of them! This feeling was compounded a few months later, when I purchased from Cal Wilson a copy of George Frederick Kolbe's Ninth Sale: more duplicates from the Champa Library! The Butch and Sundance question began to occur to me: Who IS that guy?

That question, for anyone active in the hobby during the mid-1980's was quickly answered. I got to know "Champ" during my stint as editor of *The Asylum*, when he was N. B. S. President. It was during the 1988 A. N. A. convention in Cincinnati that he allowed dozens of bibliophiles to get to know him in his own home. On July 23, 1988 Old Charter #2015, a Greyhound bus, hauled 45 eager collectors for 1 1/2 hours to Louisville—to ogle numismatic literature to die for. Armand had rented dozens of tables, which he filled with books, catalogs, and periodicals (not to mention a generous buffet lunch). From arrival at 11:45 am until departure for dinner at Del Frisco's at 6:30, these 45 lucky souls had the run of the Champa manse, interrupted only briefly by an overheated and smoking sump pump. The best description in print of that remarkable day is found in Volume II, No. III of the Money Tree's house organ, *Out On A Limb*. The "Tree" partners also documented the day by producing a picture book which they entitled "The Invasion of Louisville", thus giving the event the moniker by which it will always be remembered.

The next "Armandaganza" came during the A. N. A.'s Chicago Centennial Convention in 1991. Every bibliophile in attendance still turns wist-

ful when recalling the 47 (!) case exhibit of numismatic literature that Champ entered (non-competitively, for there was as yet no numismatic literature category), in the show. It seems now as if I spent half of the show's six days gawking one delicacy after another. The cases marched on for a row and a quarter, and contained Joseph Mickley's diary, Raphael Thian's *Register and Note Album*, an original Attinelli, the first six volumes of *The Numismatist*, and 114 other desiderata. Such was Champa's stature, and so extraordinary was the aggregation of the material, that two of the leading numismatic bibliopoles went "above and beyond" to make it work. George Frederick Kolbe created the catalog of the exhibition. A card-covered booklet of 46 pages replete with color-shifting ink on the front wrapper, the text within described each item in loving detail, thus creating an historical record of this landmark exhibit. Charles Davis had the less glamorous but physically more demanding task of crating up the literature in Louisville and trucking it to the convention site in Rosemont, Illinois. Thereupon it took six N. B. S. members to set up the exhibit during the time allotted. After the dust had settled, I remember Charlie describing the nerve-wracking job of driving a truckful of the creme-de-la-creme of American numismatic literature—a responsibility that made him reluctant to stop to eat—or even to use the necessary!

A few years later, I purchased an 1839 Booby Head Large Cent with the enigmatic obverse countermark MICKLEY. Seeking to prove that it had belonged to the "Father of American Coin Collecting", I wrote to Armand, asking him to leaf through the aforementioned Mickley diary on the off chance that this countermark might be mentioned. Imagine my shock when a few days later, a registered package arrived containing the diary itself! In typical Champ style, it arrived without so much as a cover letter: just the book in a box. This sort of thing had happened before—I had borrowed so many items that I had taken to referring to the Champa home as the A. N. S. (Armand Numismatic Society)—but never before had he sent something that was literally unique, utterly irreplaceable, and of an unimprovable association value.

When I recovered my composure, I was suddenly possessed by a wicked inspiration. The calendar read mid-December of 1994. Grabbing a pen, I started to compose a note of heartfelt thanks for his unbelievable generosity in sending the Mickley Diary as a gift. About halfway through, however, second thoughts intruded. By then, Armand had had serious problems with his heart—later he told me that his heart had stopped twice on the operating table—and suddenly my prank letter didn't seem quite so hilarious. Needless to say, I tore up the note. Armand, however, got a good belly laugh out of it when I told him about it later. In any case, I got something valuable out of this episode—numerous details that enlivened the article eventually published in *The Numismatist* for August, 1995, entitled "The Mickley Countermark Mystery."

The Mickley Diary, alas, no longer graces the shelves of Casa Orosz. One prize that I did manage to carry away when Armand's library was sold is a priced and named leatherbound volume of 1859 sales, ex Charles Ira Bushnell, with a frontispiece engraving of Henry Bogert. The engraving was illustrated on the cover of the sale catalog, and wanting a copy to go as a companion to the book, I wrote Armand, offering to buy a print of the cover shot. Champ being Champ, however, I shortly received a copy for free, along with a photo of Armand at the sale itself, accompanied a brief note to the effect that he hoped I would give his "baby" a good home.

The last "Armandaganza," spread over 12 months in 1994 and 1995, was the aforementioned dispersal of Armand's peerless library. Auctions by Bowers and Merena was the publisher, and guest cataloger Charles Davis labored mightily to produce a suite of four auctions. For the first time ever, the sale of a collection of numismatic literature was promoted just as a significant collection of coins would be. Full-page, illustrated ads in the major numismatic publications trumpeted the opportunities, and the catalogs themselves were well illustrated, especially with color plates. All of the effort was justified, as the Champa numismatic library become the first to realize a million dollars at auction.

Some numismatic bibliophiles are great readers. Some are great writers. Some are great researchers. Armand was none of the above. He was, however, a collector's collector. The library he gathered could not be reassembled today, for there is simply too much competition. Moreover, even though Armand bagged most of his prizes when the hobby was much smaller, he still needed to resort from time to time to what John J. Ford calls the "Nazi Youth Rally" strategy of auction bidding: raise your right arm stiffly into the air, and keep it aloft until you hear the gavel bang on the block. Armand was able—and willing—to pay whatever was required to snare the great rarities. Not many others in the fraternity are similarly endowed, whether with cash or with nerve.

Armand Champa was memorable for any number of reasons, but I would choose three of those memorable events as being particularly vital to the development of numismatic bibliomania, things that transformed an esoteric pastime into an increasingly popular hobby. First, in 1988, the *Invasion of Louisville* did much to weave together the scattered community of book lovers. Second, the 1991 A. N. A. Centennial exhibition was a watershed event, exposing thousands to the hobby for the first time. It made history, and it made converts, and only Champ could have done it. Third, the 1995-96 auction of his collection brought the hobby into the numismatic limelight for the first time.

I'll always remember Armand in his trademark leather jacket, kibitzing at conventions with scores of friends. He was Augustus in cowhide, finding our hobby a city of brick, and leaving it a city of marble. So here is a laurel wreath for you, Champ—thanks for the good times, thanks for the loans—above all, thanks for the memories.

A Brief History of Canadian Numismatics
as Reflected in its Books and Auction Catalogs
Philip J. Carrigan, NLG

A casual numismatist will likely accept that there are strong parallels between the evolution of numismatics in the United States and in Canada. Certainly, the early settlers made no real distinction between these lands. Coinage and money originally reflected that which was carried over from the homeland and obtained from trading partnerships. Subsequently, Canadian and American identities emerged following wars and territorial alignments. I wish to focus on highlights in Canadian numismatics as seen through its numismatic literature.

English and French coins likely dominated as the medium of commerce in what is today Canada. Because of a shortage of minor coins both in Canada and the United States, a multitude of private issue tokens were produced to satisfy this need. Some of these circulated in both countries while many others have a clear Canadian origin and flavor. As the nineteenth century opened, coinage from the emerging United States moved north and was accepted by Canadians.

One can accept the logic for early Canadian settlers using the coinage of France and England; however, monetary needs were clearly not satisfied from just these sources. As an example, the Howard Gibbs Collection catalogued by Hans Schulman in 1966¹, included an 8 reales from Mexico dated 1799, counterstamped "5" by authorities of Prince Edward Island to represent 5 shillings.

The early numismatic writers of Canada obviously focused on what was truly Canadian in origin, namely the myriad issues, types, varieties and dates of tokens and related minor coins. From the 1880's to about 1920, several authors published detailed and incisive works which classified and described various token issues. The following table provides a list of five notable authors and the title of a seminal work.

Table 1. Early Canadian Authors

P. N. Breton	<i>Illustrated History of Coins and Tokens Relating to Canada</i> (1894)
E. G. Courteau	<i>Coins and Tokens of Nova Scotia</i> (1911)
J. LeRoux	<i>Le Medaillier du Canada</i> (1888)
R. W. McLachlan	<i>Canadian Communion Tokens</i> (1891)
H. Wood	<i>Canadian Blacksmith Coppers</i> (1910)

Numismatics was likely not a pastime for the early settlers of the New World nor were dealers and collectors other than decidedly rare. Near the end of the nineteenth century, study and research had begun of the then

near-obsolescent token currency. This was followed by publication of findings either privately, in *The Numismatist*, or in the *Canadian Antiquarian and Numismatic Journal*. Breton, by the early 1890's, had established himself as a dealer in tokens of Canadian origin. These early lists primarily emphasize various tokens; listings for decimal coinage from the 1858 to 1864 Provincial period appear infrequently and generally seem to focus on Maritime copper. McLachlan is considered the most prolific researcher and writer during the period 1860 to 1920.

Other than the few dealers and their infrequent price lists, the remaining source of early Canadian numismatic history is found in auction sales held in the latter half of the 1800's. If one were to initially study this literature as it originates from Canada, there would be little substantive material for this research. Malone² reports that the first auction of coins of Canada ("Un Sou" tokens) was held in Montreal on February 22, 1866. Through the year 1920, there were less than ten auction sales held in Canada offering material of Canadian origin.

While Canada itself was not the locale for prime auctions, Europe and the United States saw well-known dealers such as Sotheby in London and Cogan, Frossard, Low, Woodward and the Chapmans bring Canadian material of quality and in quantity to buyers. Adams³ rates at least fifteen sales as "A" in Canadian content which were held in the United States during the interval of 1870 to the 1930's. An additional cataloguer must be added to the foregoing list, namely, Wayte Raymond. The landmark collection of Mr. W. W. C. Wilson of Montreal was catalogued by Raymond and was dispersed in four sales beginning in 1925, the year following his death.

The demise of Wilson also marked the end of the golden age of Canadian numismatic research and writing. In 1959, R. C. Willey wrote⁴: "Over the past forty years serious study of Canadian numismatics has been hampered by the absence of new or the scarcity of earlier literature." While it would not have been apparent then to Willey, 1950 inaugurated a new period of enlightenment, marked initially with the founding of the Canadian Numismatic Association. Bibliophiles may take greater note of this year since James E. Charlton held his first mail bid sale on May 22, 1950. Charlton ultimately cataloged and conducted thirty public sales through 1969, concurrently establishing the *Standard Catalogue of Canadian Coins, Tokens and Paper Money* beginning with the 1952 first edition. The fiftieth edition was published last year.

If the earliest beginnings of Canadian numismatics can be marked by the books and articles comprising original research on tokens, the 1950 revival focuses on decimal coinage research, largely published in auction catalogs of the period. The following table identifies dealers based in Canada who have conducted significant auction sales from 1950 to date.

Table 2. Canadian Auctioneers

James E. Charlton	1950 to 1969
Frank Rose	1969 to 1978
Charles D. Moore*	1977 to present
Serge Laramee	1979 to present
R. Paul Nadin-Davis	1982 to 1989
Joseph Iorio	1986 to present
Jeffrey Hoare	1986 to present

* Now located in California

Additionally, virtually all major United States auction companies catalog important Canadian material for sale. Bowers and Ruddy/Merena holds a place of distinction when one considers sales of noteworthy Canadian coins, tokens and medals. Currently, there is no complete reference source identifying United States sales over the past four decades which have featured important Canadian numismatic items.

While a single reference may be the most desirable source of in-depth information, this ideal remains largely unfulfilled. Much of the information published in the 1950's and 1960's on specialized areas appears in journals, club bulletins or other limited circulation organs. The following list of authors was prepared by using the CNA Journal Index (1950 to 1966), prepared by Fred Bowman and R. C. Willey. Inclusion was based on the frequency of the authors' numismatic contributions.

Table 3. Prolific Canadian Writers

Fred Bowman	Somer James
James E. Charlton	G. R. Potter
J. D. Ferguson	Jerome Remick
Maurice Gould	H. C. Taylor
Leslie C. Hill	R. C. Willey
Ross Irwin	

Presently, in-depth books or other publications concerning Canadian numismatics are infrequent, actually rare in appearance. There certainly are individuals who periodically offer the fruits of their research or their opinions on Canadian topics and who may be judged to be leaders in transmitting new information and perspective.

Table 4. Contemporary Canadian Researchers & Specialization

Warren Baker	Tokens
Brian Cornwell	Decimals
Jack Griffin	Large Cent Varieties
Gilbert Ray Malone	Auction Analysis

One may find a strong congruence between the coinage history of Canada and the United States: at the onset our unit of currency was the same and today we have the same coin denominations. Regretably, this does not extend to the published numismatic research available. Virtually every denomination and series of United States coinage has been the subject of detailed analysis and study culminating in specialized books which serve as useful guides for the individual interested in a specific series. To date, intensive analyses of the various series are mostly lacking, at least on the scope of Valentine (United States half dimes) or Overton (United States half dollars). Cornwell⁵ did begin an important analysis of Canadian five cents silver and Griffin⁶ has published an extensive study of Canadian large cent varieties which is the equal of any United States large cent monograph.

Future milestones in Canadian literature will likely include detailed analysis of the Victorian decimal series. The auction scene will also continue to provide milestones whether they be sales of condition-rare coins or the dispersal of landmark collections such as the recent Norweb sale.

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Acknowledgements:

This contribution was originally part of the Numismatic Bibliomania Society Symposium, 1995 A. N. A. Convention, Anaheim, California. I Thank Fred Lake for the invitation to participate in this program. The present article is modified from an earlier version which appeared on the June 1996 Canadian Numismatic Association *Journal*.

An Early Bowers Numismatic Literature Sale

David Hirt

While sitting in the auction room waiting for the first session of the Bowers and Merena sale of the Champa collection, the thought struck me that years ago there had been a mail bid numismatic literature sale in *Coin World* connected with Dave Bowers. At the conclusion of the sale I approached Mr. Bowers and asked him if he remembered such a sale, and I recollected that it might have taken place in the early 1970's. At the time, Bowers could not remember such a sale.

After this I forgot about the subject until, looking through the four catalogs of the Champa collection, I thought again of this bygone sale and decided to search my library to see if I had saved a copy. After a quest of several hours, lo and behold, I found the original full-page advertisement in a three-ring binder along with other clippings.

I was surprised to see that the sale was earlier than I remembered, appearing in the December 14, 1966 issue of *Coin World* with a closing date of December 28, and that it was held by Paramount International Coin Corporation. I was not sure of Bowers' connection with Paramount at that time, so I checked advertisements in *The Numismatist* for 1966. Sure enough, in the May issue the Empire Coin Company ad states: "We are moving to Paramount International Coin Corporation in Dayton, Ohio." After that there were no more Empire ads and, in the June issue, James F. Ruddy and Q. David Bowers are listed as Directors of Paramount. Recently, I sent a photocopy of the mail bid advertisement to Ken Lowe and he told me that he showed the ad to Dave Bowers, who signed and inscribed it: "I wrote this."

The sale featured 100 lots, including many desirable items, and a number of lots contained many pieces. Some of the items offered were an original copy of *Hard Times Tokens* by Low, an original *United States Half Cents* by Gilbert, and the *American Journal of Numismatics*, 1910-1916. The many early auction catalogs in the sale included some Woodward, Chapman and Elder sales with plates. One of the lots of Elder auction catalogs contained Dr. H. W. Beckwith's annotated sales room copy of the 1917 Miller large cent sale.

I bid on ten of the lots and was successful on two, one being a bound volume of auction sales from the 1880's including the John W. Haseltine *Type Table* sale.

I wonder if other Numismatic Bibliomania Society members participated in this sale or saved a copy of it.

Editor's Note: Lot 14 in the sale comprised 35 copies of Maurice Gould's *Merchant Counterstamps on American Silver Coins*. A successful bid resulted in a listing in our first fixed price list dated May, 1967: "Sells for \$3.00-now \$1.95." Despite the bargain price, copies remained available for a goodly number of years thereafter.

¡Show and Tell!
Wayne K. Homren

This occasional column provides a forum for NBS members to share their latest finds with their fellow numismatic bibliophiles. Readers are invited to send contributions for future issues. Only a few sentences are required, so it won't take much of your time. Just jot down your ideas and mail them to me at 1810 Antietam Street, Pittsburgh, PA 15206 (or email to homren@cgi.com). I'll handle the rest.

This column covers a hodgepodge of material on several areas of numismatics.

STANDARD CATALOG OF UNITED STATES ALTERED AND COUNTERFEIT COINS

This 1979 book by Virgil Hancock and Larry Spanbauer is one of the most often referenced books in my library. Since staffers at the local museums and bookstores know me as the resident coin nut, I'm often called upon to identify old coins. Many times the callers, having found their treasures pictured in a *Red Book*, confidently tell me they're holding in their hand a grand rarity recently discovered in grandma's closet. One time it was a pioneer gold coin. Most recently, it was a 1776 Massachusetts Pine Tree copper.

Although it is usually obvious from a glance that their treasure is a cheap cast copy or fantasy reproduction, I know that mere words won't completely convince them that they're not on their way to easy street. So armed with a portable electronic scale, a *Red Book*, and a copy of the Hancock book, I methodically burst their bubbles.

First, we look up the piece in the *Red Book*, and I point out the listed weight of the genuine piece. Then we look up the piece in Hancock, and note the weights of the known copies. Then, I place the coin on the scale and let them read the results for themselves. As a final step, I point out the visual clues such as dimpling on the surface of a cast piece, the manufacturer's name, or even the word "Copy" stamped on the piece. All together, this is enough to convince the would-be coin tycoon that grandma wasn't holding out on them after all.

THE WESTERNERS BRAND BOOKS

The Westerners are a group of people dedicated to the history of the American West. Their research efforts are published in a series of "Brand Books." Each book is a collection of papers on a wide range of topics in Western history, and sometimes an author sets his sights on numismatics.

For example, Henry Clifford's treatise on pioneer gold first appeared in the *Los Angeles Westerners Brand Book, Book Nine* (1961).

Recently I purchased a copy of the *Denver Westerners Brand Book Volume XXIX* (1973), edited by Dr. Robert W. Mutchler. Pages 106 through 141 comprise a major article on *Pioneer Mormon Currency* by Richard G. Bowman. The entire series of Mormon notes is discussed, and over fifty notes are illustrated. A nice item to round out a shelf of reference works on U. S. obsolete currency.

CLEARING HOUSE CERTIFICATES

The collecting of 1907 Clearing House Certificates is an obscure passion shared by myself, Tom Sheehan of Seattle, and for all I know, nobody else. But it's a fascinating sideline of American financial history that's never been fully cataloged. I guess I've always enjoyed navigating uncharted waters; over the years I've collected things like Depression Scrip, Encased Postage Stamps, and Charge Coins, all before the major catalogs were first published.

When there are no handy catalogs, whatever information that has been printed over the years is scattered hither and yon, and locating it is as much a challenge as collecting the items themselves. One such find is the 1900 book by James Cannon on *Clearing Houses*. It clearly describes the workings of clearing houses, and a chapter on Clearing House Loan Certificates illustrates many certificates and discusses the circulating certificates issued in the panic of 1893.

A far wider circulation of certificates occurred during the "Roosevelt Panic" of 1907. Occasionally local bank histories have information on the use of these certificates. Larry Schweikart's *A History of Banking in Arizona* (1982) lends a few pages to the 1907 Panic, and Carlos Hurd's 1943 book, *Front Office Banker: The Life of Charles H. Huttig* devotes an entire chapter to the topic, picturing two one dollar 1907 clearing house certificates from St. Louis.

(Thanks go to St. Louis native Eric Newman for bringing the book to my attention).

SNOWDEN'S CORNPLANTER MEMORIAL

Here's an unusual non-numismatic item relating to Mint Director James Ross Snowden. In January 1866 the Pennsylvania state legislature appropriated money for the erection of a monument to the memory of Cornplanter, Chief of the Seneca Nation of Indians. The Hon. Samuel P. Johnson, President Judge of the Sixth Judicial District, was placed in charge of the effort. A monument was erected at Cornplanter's grave in

Jennesadaga, in the county of Warren, along the Allegheny River. An eleven foot high obelisk of Vermont marble, the monument stood on a four foot base, situated between the graves of Cornplanter and his wife.

Cornplanter and his memorial are chronicled in an 1867 book by James Ross Snowden, titled *The Cornplanter Memorial. An Historical Sketch of Gyant-wa-chia - The Cornplanter, and of the Six Nations of Indians*. The 115-page book was published in Harrisburg, PA by order of the Legislature of Pennsylvania, in an edition of 1000 copies. From the preface:

A joint resolution of the Legislature of Pennsylvania was passed on the 7th day of March, 1867, inviting Hon. JAMES ROSS SNOWDEN to deliver, in the Hall of the House of Representatives, his historical address on CORNPLANTER and the Six Nations of Indians.

Pursuant to this resolution, on the 14th of March, the members of both Houses, and a number of citizens, being convened, Hon. John P. Glass, Speaker of the House of Representatives, was called to the chair... Mr SNOWDEN was introduced to the audience by Mr. Speaker Glass, with some appropriate remarks.

Before delivering his speech, Snowden made some introductory remarks. "...I am here, this evening...to deliver the historical and biographical sketch which I pronounced at the grave of CORNPLANTER, when the monument, dedicated to his memory, was dedicated. For the honor of this invitation, I beg to present to the members of the Legislature my sincere thanks."

The book contains the report of S. P. Johnson on the erection of the monument, Snowden's 60-page historical sketch, translated texts of speeches by Seneca representatives at the dedication of the memorial, text of the resolution authorizing construction of the memorial, and text of various speeches exchanged by Cornplanter and President Washington in the 1790's.

In Snowden's words, "From the time CORNPLANTER came on the stage...down to the close of the Revolutionary war, he had no superior, and few equals as a warrior... I think I have shown...that CORNPLANTER was not only a distinguished warrior, statesman, and orator, but that...he was, after the close of the Revolutionary war, the active, faithful and devoted friend of the government and people of the United States. And that he also deserves the inscription on the monument erected by Pennsylvania to his memory, 'Distinguished for talent, courage, eloquence, sobriety and love for his tribe and race, to whose welfare he devoted his time, his energies and his means, during a long and eventful life.' " Cornplanter died on February 18, 1836, at the age of about 100.

APPLETON'S 1870 MASSACHUSETTS HISTORICAL SOCIETY EXHIBIT

Another interesting piece of numismatic Americana is William S. Appleton's *Description of a Selection of Coins and Medals Relating to America*,

Exhibited to the Massachusetts Historical Society, April 28, 1870. This 16-page pamphlet was reprinted from the Society's Proceedings in Cambridge, 1870. My copy is a bound version from the fourth Bowers & Merena Champa Sale (lot 3074). Many of the coins described are to die for; if only such an exhibit could be assembled again today.

The display began with New England silver. The first item was an NE shilling, followed by the rare NE sixpence and unique threepence. Items four through eleven were Pine Tree pieces. Number twelve was the unique 1776 Massachusetts Pine Tree copper. "Nothing is known of its origin, but it has naturally been said to be the work of Paul Revere: it is considered to be unique." Items thirteen through sixteen were examples of the 1787 and 1788 Massachusetts Cents and Half Cents.

Item seventeen was a God Preserve New England elephant token of 1694, ex J. J. Mickley. In the eighteenth position was a Sommer's Island shilling, also ex Mickley. Items nineteen through twenty-one were a set of Lord Baltimore silver coins, the shilling, sixpence, and fourpence.

"The next few pieces are patterns, prepared before the adoption of the cent in 1793. Nos. XXII. and XXIII. came from the collection of Mr. Mickley, and are considered unique: I certainly know of no others." The pieces were the fabled Nova Constellatio silver patterns, the 1000 and 500 unit pieces (the mark and quint).

Items twenty-four and twenty-five were 1792 Birch cents. The remaining ten pieces were medals relating to American history.

THE MARQUESEE COLLECTION OF AMERICAN MEDALLIC ART

A more recent exhibit catalog of note is Susan Luftschein's *One Hundred Years of American Medalllic Art 1845 - 1945: The John E. Marqusee Collection*. Published by the Herbert F. Johnson Museum of Art at Cornell University in Ithica, NY, the catalog chronicles a century of American Medalllic art as shown by the collection Marqusee donated to the school in 1995. The catalog is arranged alphabetically by medalist, with many photos. 415 medals are listed. An appendix lists one-paragraph biographies of selected artists. The softbound catalogs are available from the museum for \$20.00 plus postage. (Call 1-607-255-6464 to order).

MOSES MARCUSON'S COPY OF THE MAJOR RICHARD LAMBERT SALE

My luckiest bookshop purchase of last year was a nice handpriced and plated copy of S. H. Chapman's 1910 sale of the Major Richard Lambert collection. As Chapman states in the preface, "Major Lambert was born in the city of Dublin in 1828, and came to America while still a lad, and has

resided in the city of New Orleans for the past 65 years. He served with distinction in the Mexican War, 1846-48, and has been for 50 years a member of the Masonic Order."

Lambert's collection contained a fine run of early U. S. gold, silver, and copper coins, pioneer gold, patterns, colonials, and Hard Times tokens. Highlights included a rare Willow Tree shilling variety, and an 1860 Dahlonega gold dollar.

The inside cover is marked "M. Marcuson / Cleveland Ohio." A quick check of the consignor index in Gengerke revealed the full name of Moses Marcuson, who also consigned to the October 20, 1925 B. Max Mehl sale. I didn't happen to have a copy of the Mehl catalog, but P. Scott Rubin did, and was kind enough to send me a copy of the forward which provides a short biography of Marcuson:

Moses Marcuson was born in Cleveland on the fifteenth day of April, 1855. Deprived of a father, when still but a youngster, the burden of a mother and two younger children fell upon his shoulders. He left school and entered the employ of a jeweller. The wage here, supplemented by the small sums received from starting fires for people with a mind to lay abed on cold mornings, tided the family by until he entered the employ of Halle, Skall, Company, Cleveland, as a salesman. He served ten years in this place and then associated himself with the William Edwards Company, wholesale grocers of Cleveland, where he remained until retirement from active business life, thirty-eight years later. His death came on September thirteenth, 1924.

WILLIAM F. GABLE OF ALTOONA, PA (1856-1921)

As part of a recent library purchase, I acquired some auction catalogs of the American Art Association of New York City, and the Samuel T. Freeman company of Philadelphia. The catalogs chronicle the books, autographs, manuscripts, and prints collected by William F. Gable of Altoona, PA. Gable is known to numismatic bibliophiles due to the 1914 S. H. Chapman *Catalogue of the Magnificent Collection of the Gold, Silver, and Copper Coins of the United States of William F. Gable*. A set of fourteen plates illustrated the highlights of Gable's collection.

Numismatists may not be aware that numismatics was just one of Mr. Gable's varied interests. Eleven auction sales from 1923 through 1932 were required to dispose of his extensive collections of fine and rare books and autographs. Included were first editions and original correspondence of Robert Burns, Samuel Clemens, Washington Irving, Edgar Allen Poe, Alfred Lord Tennyson, Henry Thoreau, Voltaire, Walt Whitman, and Emile Zola. And that was just the first auction. The Whitman section included a 340 word unpublished handwritten introduction to "Leaves of Grass."

The third AAA auction included Gable's 63 autographs of American presidents (while in office), from Washington through Wilson, and group of 60 autographs by 37 different signers of the Declaration of Independence.

"Possessed with a love of literature when only a child, it was quite natural that he should, at an early age, begin to collect books and letters by his favorite authors. Before he could afford to pay the then small prices asked for autograph letters, he wrote to the celebrities then living and in return from them received many interesting letters. Later he purchased, with the greatest care, such books and autograph letters as his means permitted..."

"...the happiest hours of William F. Gable's life — were taken from those generally allotted to sleep. It had been his custom, from the years of his early youth, to sleep only four or five hours each day... Those hours of the night, during which most men slept, William F. Gable read and reread his prized literary possessions, wrote letters to his many book-dealer friends, read catalogues of sales, and lovingly filled out folders for his autograph letters."

In Gable's own words, "Collecting Books and Autographs has been the 'pleasure and glory of my life'... Great has been the knowledge, pleasure, and inspiration I have gained."

Vignette from the Davis Sale John W. Adams

The recent Charles Davis sale had an abundance of noteworthy lots. One given some prominence was Lot 75, a bound volume of catalogues including a copy of the DeHaven collection.

The assembler of the material in Lot 75 apparently knew his stuff because, immediately following DeHaven, is a copy of the 1862 Lilliendahl Sale. As noted in Attinelli, the DeHaven material was sold intact to Lilliendahl. Per a notation on the copy in Lot 75, the price paid was \$1000.

In an idle moment, I examined the prices realized by Mr. Lilliendahl in 1862. Only seven pieces from the DeHaven Collection realized \$10.00 or more in that sale, fetching in aggregate the sum of \$84.50. All 22 pieces that sold for more than \$10.00 each fetched a total of \$488.37. By these very approximate numbers it would appear that the DeHaven collection contributed only 15-20% of the total value realized of \$2241.00. In short, Mr. Lilliendahl took a severe haircut on his DeHaven purchase or, viewed from another perspective, Mr. Cogan made a brilliant sale.

Returning to the present tense, the cataloger of Lot 75 notes that it is only the second copy in collector's hands. I own two copies myself so, assuming that I do not possess a corner on the item, the rarity rating needs liberalization. Between the Champa example and the priced specimen described by Attinelli, we are at four and counting.

The Development of the Coin Album - Part One

David W. Lange

By the time that one becomes a passionate collector of numismatic literature, he or she will typically have enjoyed many years in the hobby of numismatics itself. It's quite possible that we book collectors may forget that our introduction to numismatics likely began in a most humble manner. For those, who like myself, first became aware of coin collecting through discovery of the simple coin folder for Lincoln Cents, this chance encounter represents our introduction to numismatic literature, as well. Think about it: When you first perused the listing of dates beneath each hole, and when you first learned what that little letter beneath each coin's date represented, you were acquiring your earliest numismatic knowledge. Perhaps a few more facts were gleaned from the endflap of your coin folder, with its brief and superficial history of that coin series. A coin collector was being born, but so too in many instances was a collector of numismatic literature.

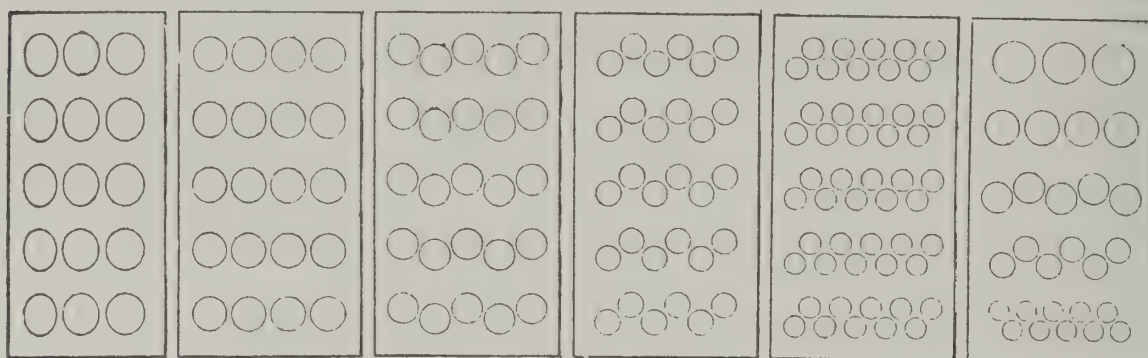
Sadly, for many casual collectors of coins, their knowledge will never exceed what can be learned from a coin folder. These individuals will never be numismatists, though they may possess a somewhat greater appreciation for the past than their non-collecting contemporaries. Since the coin folder or album does indeed represent numismatic literature at its most fundamental level, I believe that it's worth taking a look into the development of these products. To do so, I will chronicle the progress of one company, Whitman, certainly the most successful manufacturer and vendor of coin collecting products in the history of the hobby.

Before the 1930's, the studying and collecting of old coins was mostly an elitist pursuit as practiced in this and other countries. True, there were dealers such as B. Max Mehl who sought to expand the horizons of this staid activity by making it accessible to a broader range of individuals, but their efforts were largely stymied by the inadequacy of existing storage materials. Fine wooden cabinets were strictly for the confirmed collector of some means, and the only alternatives consisted of little envelopes or tiny boxes. These more economical products made the examination of coins a tedious exercise, and they lacked the opportunity for showmanship which makes the collecting of any items a compelling pursuit.

In 1928, an initial step was made toward modernizing the storage and display of coins when a man named Martin Luther Beistle introduced a product he called the Unique Coin Holder. Beistle was president of The Beistle Company, a manufacturer of paper novelty items, and he also authored what was once the standard reference on United States half dollars (though this book is quaint and now entirely obsolete, the original 1929 editions are still popular with bibliophiles). The Unique Coin Holder

Unique Coin Holders

A Practical Holder for Coins, Medals and Tokens.



U. S. Patent Applied For.

Each row of coins is covered with a slide of celluloid on both front and back, that can be removed quickly for examination or replacement of a coin without disturbing the remaining coins.

The holders are 7 1/2 inches wide by 14 inches long, come punched so that several holders can be hooked together to form coin book for small collections, and for large collections several holders can be laced together with a short shoe string to form books.

On account of their weight coins cannot be handled satisfactorily in ordinary book binders covers.

Unique Coin Holders are made in a large range of sizes that will practically accommodate all coins of the world and a great many medals.

1. Unique Coin Holder—Will hold 15 coins up to 1 5/8 in. diameter, such as 1794 silver dollars and the smaller dollars.

2. Unique Coin Holder—Will hold 20 coins up to 1 3/8 in. diameter. Large half dollars, Colonial coppers, etc.

3. Unique Coin Holder—Will hold 25 coins up to 1 1/4 in. diameter. This holder will take the commemorative half dollars and all small half dollars from 1836 to date and all pattern half dollars.

4. Unique Coin Holder—Will hold 30 coins up to 1 in. diameter. Small quarters, Two-cent pieces, encased postage, Hard Times tokens of the larger sizes.

5. Unique Coin Holder—Will hold 50 coins up to 7/8 in. diameter. 5c. nickels, 20-cent pieces, small Hard Times tokens and \$5 gold.

6. Unique Coin Holder—This is a combination of the above five holders, and will hold 3 large dollars, 4 large half dollars, 5 small half dollars, 6 quarters and nickels, 10 dimes and cents. A holder for proof sets.

7. Unique Coin Holder—This will hold 30 large cents or other coins up to 1 1/8 in. diameter. Openings are made extra deep to take the early cents without rubbing. It will also hold Jackson tokens, large quarters and \$10 gold.

8. Unique Coin Holder—This will hold 70 small cents or coins up to 3/4 in. diameter, nickel 3 cents, dimes, small Hard Times tokens and \$2.50 gold.

9. Unique Coin Holder—With 70 openings, 9-16 in. diameter, for half dimes, silver 3 cents, 25c. gold, 50c. gold and gold dollars.

Price of each holder, \$1.00.

Cloth Covered Backs, with rings, price per pair, 50c.

These coin holders are sold by coin dealers throughout the United States. If for any reason you cannot buy them from your dealer, then write to the manufacturers.

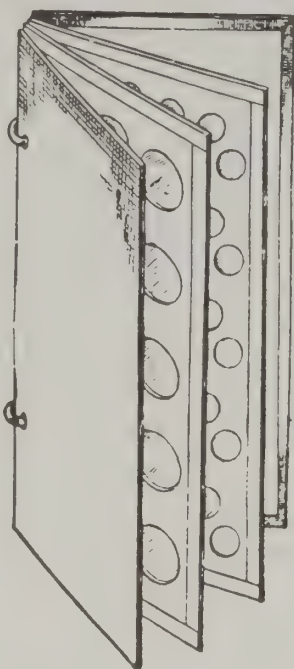
THE BEISTLE CO., Shippensburg, Pa.

was a cardboard page measuring 72 inches wide by 14 inches high with holes punched into it. Coins were secured in their holes by transparent celluloid slides on either side, these being inserted from the left edge of the board. The earliest version of his holder was a stand-alone item, but within a year Beistle began including small holes in the margin so that one or more boards could be ring-mounted within matching cloth covers. His boards were unprinted, and various hole sizes were offered, so collectors were free to customize their displays in any way desired.

The descendants of Beistle's Unique Coin Holder are better known to a later generation under the generic heading of Wayte Raymond holders. Beistle sold his product to Raymond in 1931, and the latter improved on it by adding printed dates and mints beneath the holes and by offering slick, cloth covered binders. Renamed the National Coin Album and sold through Raymond's retail outlet, the Scott Stamp and Coin Company, it survived Raymond's death in 1956 and was marketed under several additional names during the next 15 years or so. Amazingly, Meghrig Coin and Stamp Supply still offers its remaindered stock of these boards, though the list of available titles is shrinking.

While the Unique/National pages were a big step forward in simplifying the collecting of coins, their high price would have been daunting to beginners, had any novices even been aware of them. In reality, the marketing of these boards and binders was limited to established coin dealerships and publications, and they had no impact whatsoever on the general public. Something else was needed to make coin collecting a hobby for Mr. and Mrs. Everyman—and for their kids as well.

Enter a figure named J. K. Post of Neenah, Wisconsin. Almost nothing is known of Post today except that he was an executive at Kimberly Clark, and that he conceived the idea of inexpensive coin boards, or cards as they were frequently called in their time. Eschewing the high quality materials and multiple pieces which typified the Raymond boards and matching binders, Post in 1934 contracted with Whitman Publishing of Racine, Wisconsin to produce a simplified product for displaying a complete set of coins. Post's boards consisted of just an 11 x 14 inch sheet of cardstock with holes punched for the coins and a backing paper of the same dimensions to keep the coins from falling out when inserted. This allowed for displaying only one side of each coin, but since the original titles were restricted to Indian Head and Lincoln Cents, only the obverse needed to be visible for identification. Post limited his extravagance to the printing process, utilizing three colors. The face of each board was black, with gold imprinting of the title, dates and mints. The backing paper was a vivid scarlet, making for a most



UNIQUE Coin Holders

A practical and all-visible holder for all sizes of coins, medals, tokens, encased postage, ancient coins, etc.

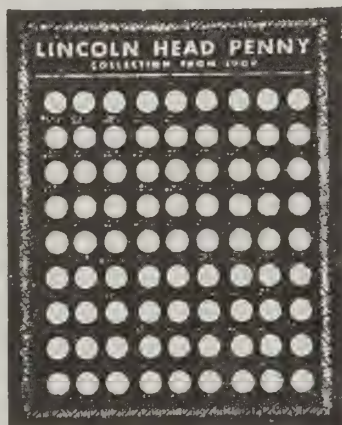
Now Made in 50c. and \$1.00 sizes.

More than 500 satisfied users.

Write for descriptive circular.

THE BEISTLE CO.

Shippensburg, Pa.



Retail Price
25c each
(30c by mail)

Dealers . . .
Write Today
for Wholesale
Quantity Prices

DEALERS!

WHITMAN COIN COLLECTOR BOARDS

for United States coins of current and recent issues now in circulation or available are developing thousands of new coin collectors . . . the Numismatists of Tomorrow.

• These attractive blue suede surface coin boards are the most convenient method of displaying and preserving a collection of coins. Made to fit standard 11" x 14" frame.

No. 354 Indian Penny 1856-1909 • No. 355 Lincoln Penny from 1909 • No. 356 Liberty Nickel 1883-1912 • No. 357 Buffalo Nickel from 1913 • No. 358 Morgan Dime 1892-1916 • No. 359 Mercury Dime from 1916 • No. 361 Liberty Quarter from 1916 • No. 362 Morgan Quarter No. 1, 1892-1905 • No. 363 Morgan Quarter No. 2, 1906-1916 • No. 364 Commemorative Half Dollar.

WHITMAN
Racine, Wisconsin

PUBLISHING COMPANY
Poughkeepsie, New York

stunning checkerboard effect when the boards were empty. The 11 x 14 inch size was selected so that the finished collection could be mounted within a standard picture frame.

It's not certain by what means Post marketed his boards, as no ads appeared under his name. It's quite possible that he may have utilized Whitman's connections to market his product, as this company already possessed widespread name recognition in the field of games, novelties and especially children's books. In fact, it was Whitman's facilities for producing jigsaw puzzles which prompted Post to approach the company in the first place, as the prototype boards were reportedly cut out with that very tool. Whitman's involvement was clearly evident from the outset, as the first edition boards of 1934-37 carry the imprint WHITMAN PUBLISHING COMPANY, as well as the smaller notation "Copyright by J. K. Post, Neenah, Wis."

All that's known of these early years is that the coin boards were an immediate success and spawned an entirely new generation of collectors. Appearing at a time when Americans as a whole were first becoming aware of the value of older coins, these boards, priced at just 25 cents, were the perfect product at the perfect time. By 1936, Whitman had bought all rights to Post's invention and was in the process of refining it and adding new titles.

Just how effective the coin board was in creating new collectors was related in April of 1938 by Lee F. Hewitt, editor of *The Numismatic Scrapbook Magazine*:

Of course, no one ever will know how many collectors were made by the arrival of the 25 cent coin boards—but we'll hazard a guess that they brought more bonafide numismatists into the fold than commemoratives have and will. One town with a population of less than 14,000 has 700 of these boards within its borders—at least retailers have sold that many. And the American Numismatic Association is averaging better than a member a month out of that town which before the end of May will have a coin collectors' club.

Officials of the company preferred not to publish the total amount of the boards actually made and sold. But the figure will run into the millions, according to a stationer who should know what he's talking about. J. K. Post of Neenah, Wis., first submitted the idea of the boards to Whitman Publishing Co., Racine, Wis. The boards since that idea came in, however, have originated entirely within the Whitman organization, according to Lloyd E. Smith, speaking for that firm.

Hewitt touched on a point which lies at the heart of the coin board's success with the general public. Unlike other coin products, which were unseen outside of the established numismatic trade, coin boards were ubiquitous. Sold in barber shops, toy stores, stationers and newsstands, one would have to be extremely unobservant to not take notice of the boards

and their intended purpose. Inexpensive and simple to understand, coin boards virtually created the hobby of searching through pocket change and store receipts for "keepers."

For the first time in American numismatics, a market existed for circulated examples of scarce small cents and nickels, coins routinely shunned by the established numismatic community. So suddenly did the direction of market spending become altered that price advances for coins such as the 1914-D cent far outpaced those registered for truly rare items such as vintage proofs. This phenomenon held sway for the next 30 years or so, though the disappearance of good dates and older types from circulation finally reversed the trend, and rare coins reassumed their rightful place in the market.

Veteran dealer Art Kagin reminisced about that time period in *The Numismatist*:

When I started working for the old Hollinbeck Stamp & Coin Co. in Minneapolis in March of 1933, coins were not looked upon as a particularly good investment. The nature of the hobby was entirely different at that time from that of today [1954]. Before the publication of Whitman coin cards in 1935, condition was not too important. If a collector did not obtain a coin that he wanted "today," he could wait and obtain it any time in the next year or so at the same price, or at a very nominal increase.

With the advent of Whitman coin cards, at the time I left Minneapolis to take charge of the branch store in Omaha, the nature of coin collecting had already changed. The enthusiasm created by the new "collectors" trying to fill Whitman cards from circulation started the upward price rise for modern coins. I recall the 1909-S VDB selling for 15¢ in nice red uncirculated condition before the coming of Whitman cards, but it soon jumped to \$1.00 when everyone wanted it to complete his card.

In 1936, when I took over management of the latest Hollinbeck store, coin collecting had really started to "catch on." I can still recall the youngsters we had "peddling" Whitman cards in offices and other places of business. I wholesaled them to barber shops, drug stores and anyone who would handle them throughout the state.

Coin boards bearing the name of J. K. Post are quite scarce. Only three titles were offered, including boards for Indian Head Cents, Lincoln Cents and Liberty Head Nickels. The Indian Cent board seems to be the one most often seen, though none are easy to locate in desirable condition. Because its limited number of coins offered more space for graphic design, the nickel board features a very attractive illustration of the subject coin. In fact, all of the Post/Whitman boards are among the most appealing products of their kind.

After Whitman bought out Post, it retained his basic concept but refined the product by correcting Post's peculiar method of identifying dates, mints and mintage figures. Difficult for this writer to describe in words, it must have puzzled beginning collectors even more. While expanding Post's line of titles to include all series then obtainable from circulation, Whitman must have recognized the growing sophistication of its customers, as it added boards for several obsolete series, as well.

As the line of titles grew, Whitman also created two new finishes for its coin boards. The first new presentation, which I've opted to label as the second edition Whitman board, featured a flocked, blue cover, silver lettering and tan backing paper. The previous reference to J. K. Post was deleted, and each board was now marked COPYRIGHT 1938. The earliest ones have blue-green flocking over royal blue paper, while the later ones are uniformly royal blue in both flocking and paper. The flocking, called "blue suede" by Whitman, was extremely susceptible to being rubbed off (taking the silver printing with it), and these boards are seldom found in desirable condition. They are, however, the most common of all coin boards in overall numbers seen, as their manufacture (1938-39) coincided with the peak in popularity of this product.

The second new edition introduced by Whitman (and the third edition overall) was also marked COPYRIGHT 1938. This was essentially the same royal blue board with silver printing and tan backing, but the printing was done directly onto the slick blue paper without any flocking. Whether this version's introduction was merely coincidental in timing or was done in response to problems with the flocked boards is not known. They were contemporary to one another in manufacture, though the unflocked boards were continued into 1940, while the flocked edition seems to have been discontinued after 1939. The unflocked boards are noticeably scarcer than the flocked edition, though when found they are more likely to be in collectable condition.

Dating the production of the blue boards can be challenging, especially since Whitman apparently did not discard existing component parts when new editions of its boards were introduced. Rather, these components were mated to matching ones of newer style, a practice which resulted in hybrid boards (and later, folders) that defy easy cataloging. For example, I have in my collection a number of flocked boards for then-current series on which the last mintage figures given are for 1935. This fact implies a 1936 printing date for the covers, yet they're mated to backing papers copyrighted 1938. To cite a second example, one of the great prizes in my collection is an album holding five boards, evidently bound by Whitman in black cloth and labeled as Volume 1 (presumably, there was also a Volume 2). Not only are the flocked boards within this album in pristine condition, they're all copyright dated 1937, the only instance of this copyright date appearing on Whitman boards. Since no advertisements have surfaced for this bound set of boards, nothing more is known of it.

This is just one of the peculiar aspects of the coin boards which cannot be fully explained from the scant evidence available. As I acquire more of the blue boards, particularly duplicate titles for what were then current

series, a clearer emission sequence may emerge. For now, however, there are still many unanswered questions.

As the popular hobby of coin collecting matured during the late 1930's, it became evident to the minds at Whitman that their widely successful coin boards could be improved. The most pressing concern was that ongoing series such as Lincoln Cents and Mercury Dimes had nearly outgrown the dimensions of the 11 x 14 inch boards. Continuing these series in the existing format required that a "Part Two" board soon be added for each. This was evidently rejected in favor of a far more clever solution. Credited to Richard "Dick" Yeo (better known to the hobby under his pen name of R. S. Yeoman), the coin folder was introduced by Whitman late in 1940. It offered an alternative product which provided the necessary room for expansion in a much handier format. The coin folder consisted of three boards measuring $5 \frac{3}{4}$ inches wide x $7 \frac{1}{2}$ inches tall, these connected to one another by a long backing paper which permitted them to be folded one atop the other into a booklet form. Collapsible, two-board folders had been pioneered by Whitman competitors Joseph Oberwise and Company in 1938 and by the Daniel Stamp Company (Dansco) in 1939, yet the ingenious design of the Whitman folder was destined to become the market leader after 1940, just as its one-piece board had been during the 1930's.

Whitman's folders, which have since become so much a part of the hobby's heritage, were new and untested in 1940-41, and a new edition of its coin boards remained in production until wiped out by the wartime paper shortage. Since the folders were being produced in the familiar silver on royal blue color scheme typical of the later Whitman boards, the company evidently decided to revert to an earlier scheme to distinguish the newest boards. Those produced in 1941-42 (which I've labeled as fourth edition boards) were once again black with silver lettering and red backing paper! Still inscribed COPYRIGHT 1938, these boards include mintage figures as late as 1941, indicating that they were in production at least into 1942.

While the blue boards, both flocked and unflocked, had included a wide assortment of titles, only six of the most basic titles were offered in the new edition of black boards. In contrast, the line of blue folders was expanded rapidly, reflecting Whitman's belief that the more adventurous collectors would prefer the folders over boards. The latter were evidently relegated to novices, the very market into which the company had first tapped in 1934-36. I have no evidence of Whitman having printed any 11 x 14 inch boards after 1942, and it must be assumed that the line was discontinued altogether.

The collecting of coin boards, folders and albums is a hobby still in its infancy. While nearly all dealers sense that the boards must have some

collectable value and will charge at least a few dollars for one, there is currently no market in obsolete folders and albums as collectables. There is, however, a fairly strong market for some of the better albums such as the Library of Coins line and the Whitman Bookshelf albums, both produced during the 1960's. These are desired not as collectables, but rather are still preferred by some veteran collectors for housing their coin collections. In addition, many titles for early U. S. types and foreign coins are not available among the albums being produced currently. Finally, I'm told that some dealers like to place their newly purchased coins in old albums to make them seem like an "old-time collection" when offering these coins to other dealers and collectors. As bizarre as it seems, this presentation is believed to impart some greater appeal to the coins.

Attempting to learn about the earlier items is a daunting task. Some information may be gleaned from examining period advertisements, but since these products were largely aimed at beginning collectors, they were seldom advertised in the familiar numismatic publications. Whitman Hobby Products (now a division of Western Publishing Company, Inc.) has no archival information about any of its obsolete products. I've spoken frequently with Ed Metzger of that company, who is the closest thing it has to a historian, and his knowledge of the product line goes back only as far as the 1960's. Still, he's been most generous in answering my annoying questions when he could, and I'd like to publicly thank him for his patience. For the most part, however, all knowledge of the boards and other early storage products must be obtained by studying the items themselves. In that respect, they share something in common with many coins.

I'd like to go out on a limb by attempting to create some sense among readers of *The Asylum* that these ephemeral relics of our hobby's history are indeed desirable and worthy of preservation. I've prepared a complete listing of the editions and titles known to me for the Post/Whitman coin boards of 1934-42. This information is taken primarily from the back of the boards in my own collection, as a listing of available titles was included therein. I'm not certain that all of the listed titles were actually produced. Those which I lack, if they were indeed printed, may be considered rare. The boards which I actually own and whose exact titles have thus been confirmed by me are indicated by an asterisk. My observations about each board are included in parentheses following its title.

For the second through fourth edition boards, it's my belief that the first two digits of the catalog number represent the year in which that title was conceived, while the third digit represents the order in which the titles were added to the line during that year. Though some inconsistencies are evident under this system, it seems applicable in most instances.

WHITMAN PUBLISHING COMPANY - RACINE, WI & POUGHKEEPSIE, NY
 (all boards measure 11 inches wide x 14 inches high)

FIRST EDITION

Slick, black facepaper with gold lettering and red backstrip
 (inscribed "Copyright by J. K. Post, Neenah, Wis." and produced circa 1934-37)

NUMBER	TITLE
390*	Indian Head PENNY COLLECTOR (copyrighted 1935)
391*	Lincoln PENNY COLLECTOR (copyrighted 1934, holes dated through 1935)
391*	Lincoln PENNY COLLECTOR (copyrighted 1934, holes dated through 1937)
356*	Liberty Head NICKEL COLLECTOR (copyrighted 1935)

SECOND EDITION

Flocked, blue facepaper with silver lettering and tan backstrip
 (inscribed "COPYRIGHT 1938" and produced circa 1936-39)

NUMBER	TITLE
386*	LARGE CENT COLLECTION 1793-1825
387*	LARGE CENT COLLECTION 1826-1857
354*	INDIAN HEAD PENNY COLLECTION 1856 to 1909
355*	LINCOLN HEAD PENNY COLLECTION FROM 1909
368	TWO CENT - NICKEL THREE CENT COLLECTION 1864 to 1889
369	SHIELD TYPE NICKEL COLLECTION 1866 to 1883
356*	LIBERTY HEAD NICKEL COLLECTION 1883 to 1913
357*	BUFFALO NICKEL COLLECTION FROM 1913 (continued into Jefferson type)
358*	MORGAN DIME - LIBERTY HEAD COLLECTION 1892 to 1916
359*	MERCURY HEAD DIME COLLECTION 1916 to 1936 (no copyright date)
359*	MERCURY HEAD DIME COLLECTION FROM 1916
362*	MORGAN QUARTER - LIBERTY HEAD COLLECTION 1892 to 1905 INC.
363*	MORGAN QUARTER - LIBERTY HEAD COLLECTION 1906 to 1916 INC.
361	LIBERTY STANDING QUARTER COLLECTION 1916 to 1936 INC. (continued into Washington type)
361*	LIBERTY STANDING QUARTER COLLECTION FROM 1916 (continued into Washington type)
365*	MORGAN HALF DOLLAR - LIBERTY HEAD COLLECTION 1892 to 1902
366*	MORGAN HALF DOLLAR - LIBERTY HEAD COLLECTION 1903 to 1915
367*	LIBERTY STANDING HALF DOLLAR COLLECTION FROM 1916
364	COMMEMORATIVE HALF DOLLAR COLLECTION (measures 7" x 9")

THIRD EDITION

Slick, blue facepaper with silver lettering and tan backstrip
(inscribed "COPYRIGHT 1938" and produced circa 1938-40)

NUMBER	TITLE
386	LARGE CENT COLLECTION 1793-1825
387	LARGE CENT COLLECTION 1826-1857
354	INDIAN HEAD PENNY COLLECTION 1856 to 1909
355*	LINCOLN HEAD PENNY COLLECTION FROM 1909
368	TWO CENT - NICKEL THREE CENT COLLECTION 1864 to 1889
369	SHIELD TYPE NICKEL COLLECTION 1866 to 1883
356*	LIBERTY HEAD NICKEL COLLECTION 1883 to 1913
357	BUFFALO NICKEL COLLECTION FROM 1913 (continued into Jefferson type)
392	LIBERTY SEATED DIME COLLECTION 1837 to 1862 INC.
393	LIBERTY SEATED DIME COLLECTION 1863 to 1891 INC.
358*	MORGAN DIME - LIBERTY HEAD COLLECTION 1892 to 1916
359	MERCURY HEAD DIME COLLECTION FROM 1916
362	MORGAN QUARTER - LIBERTY HEAD COLLECTION 1892 to 1905 INC.
363	MORGAN QUARTER - LIBERTY HEAD COLLECTION 1906 to 1916 INC.
361	LIBERTY STANDING QUARTER COLLECTION FROM 1916
364*	WASHINGTON HEAD QUARTER COLLECTION STARTING 1932 (copyrighted 1939)
365	MORGAN HALF DOLLAR - LIBERTY HEAD COLLECTION 1892 to 1902
366	MORGAN HALF DOLLAR - LIBERTY HEAD COLLECTION 1903 to 1915
367	LIBERTY STANDING HALF DOLLAR COLLECTION FROM 1916
389	PEACE TYPE SILVER DOLLAR STARTING 1921
388	COMMEMORATIVE HALF DOLLAR COLLECTION (now measuring 11" x 14")

FOURTH EDITION

Slick, black facepaper with silver lettering and red backstrip
(inscribed "COPYRIGHT 1938" and produced circa 1940-42)

NUMBER	TITLE
394*	INDIAN HEAD PENNY COLLECTION 1856 to 1909
394*	INDIAN HEAD CENT COLLECTION 1856 to 1909
395*	LINCOLN HEAD CENT COLLECTION STARTING 1909
396*	LIBERTY HEAD NICKEL COLLECTION 1883 to 1913
397*	BUFFALO NICKEL COLLECTION FROM 1913 (continued into Jefferson type)
398*	MORGAN DIME - LIBERTY HEAD COLLECTION 1892 to 1916
399*	MERCURY HEAD DIME COLLECTION STARTING 1916

Announcing An Information Gathering Project on Newcomb's *The United States Cents of the Years 1801-1802-1803*

I am starting a project to gather information on Howard Rounds Newcomb's great book *The United States Cents of the Years 1801-1802-1803*, published in an edition of 100 copies, Detroit, 1925. I'm asking all NBS and EAC members to write or fax to me the following information:

- 1) How many copies of the leather and cloth versions you have.
- 2) Pedigree/provenance information on yours or other copies.
- 3) Which and how many of the Supplemental Plates you have (varieties listed below).
- 4) How many copies include the Addenda Slip on page 73 listing 1803 No. 9 (all I've seen have it).
- 5) How many copies feature Newcomb's handwritten annotations (listed below).
- 6) How many copies are signed or inscribed by HRN (please include date and inscription if applicable).

I will keep the specific information confidential. I want to use it to assess the population, characteristics and history of this work - one of my favorites in numismatic literature. If you have any other information you think I might find useful, I'd be grateful to receive it. *I am especially interested in information on the leather-bound version, i.e., how many were made, where they are now, etc.*

SUPPLEMENTAL PLATES

Variety No. 1: January 1928

1803 No. 24 1 Rev photo "S" [NC1] 8x10 inches

The same as No. 2 except that there is no Sears note and the photograph is different, i.e., the fields are dark and the coin appears to be "shiny."

Variety No. 2: January 1928

1803 No. 24 1 Rev photo "S" [NC1] 8x10 inches

"Discovered by Elmer Sears" at bottom.

Variety No. 3: October 1928

1801 No. 13 1 Rev photo "I" [NC2] 9x7 1/2 inches

Variety No. 4: July 1931

1801 No. 13 2 Rev photos "I" [NC2] 8x10 inches

1801 No. 14 1 Rev photo "J" [NC1]

HANDWRITTEN DIE STATE ADDITIONS

page 19: 6^b=D^b

page 19: 6^d=D^d

page 37: 1=A

page 44: 7=F

page 45: 8=H

page 46: 9=H^c

page 50: 13=K^d

page 71: 4^f=G

page 75: 7=J

page 83: 14^b=O^b

page 85: 15=R^c

page 85: 15^c=O^d

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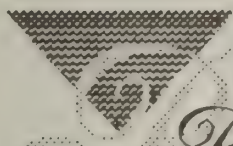
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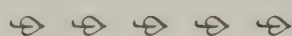
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Summer-Fall, 1997

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FRANCESCO PETRARCH
(in a letter written in 1346)

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N. B. S. Membership: \$15.00 annual dues in North America, \$20.00 elsewhere. Members receive all issues of the current volume. Requests for membership should be submitted to the Secretary-Treasurer.

Presidents Message

The ANA Convention held in New York reminded me of the key essence of our society: Fellowship; Respect and Encouragement for Researchers/Writers; and Personal Enjoyment from Active Participation in a Hobby. Like Del Bland, Armand Champa, Eric Newman, and others before him, Mr. Denis Loring and his charming wife were kind enough to allow the cognoscenti of numismatic literature to converge at his residence overlooking Central Park. Fine Asian cuisine, conversation, and self-guided tours of the library were the main events of the evening. We all had a wonderful time and thank Denis and his wife for their hospitality.

Building on the theme of fellowship, encouragement, and active participation, your new NBS Board is hard at work FOR YOU. We are actively engaged in several projects which should benefit the organization. We are now preparing a 15-year index to *The Asylum* with the help of fellow NBS member William Malkmus. The index along with other historical articles and information about NBS will represent the Volume XV, No. 4 issue. Members will receive this issue in early February.

The board is updating and clarifying NBS annual awards. The board overwhelmingly endorsed an idea to create a "Best Asylum Article of the Year" award to recognize the contribution of researchers and writers for our central communication source. More information will be available in the Spring issue of *The Asylum*.

The third project underway is to update the organization's by-laws. Mr. Frank Van Zandt is leading this work on behalf of the board. This project will take several months to complete but will provide the organization a more effective means to manage itself. Mr. Van Zandt is using working, effective by-laws from other numismatic organizations as the basis for the update. We will provide you more information in the near future.

While the above projects are underway, read and enjoy the current issue of *The Asylum* prepared by your editor, Mr. G. F. Kolbe. If you have considered sharing your insights, writing an article, or sending a letter to the editor, do it! Your active participation provides the source for others to learn and expand.

Report of Current Status of NBS

Thirty members attended our meeting at the ANA Convention. Our current checking account balance is \$10,491.75 plus a \$2,500.00 CD. At present there are 228 members on the rolls. Lost by death is George Hatie, Detroit, Michigan.

David Hirt, *Secretary-Treasurer*

Numismatic Books ~ An Adventuresome Pursuit

Alan Luedeking

I am a born collector. By age 7 I already enjoyed displaying my collections every chance I got. Much to my parents' distress, this often meant I would unexpectedly march in and entertain their dinner guests with handsomely laid out boards of bullets in all sizes and shapes, pre-Columbian pottery pieces, and other miscellanea (like stuffed iguana heads and sea shells). One day I bumped into my father's tall dressing stand and was surprised by a shower of small change which rained down on me from on top. As I picked up the coins, I spotted two very different from the rest. Enthralled, I beheld an American Wheat Ear Penny and a 1934 silver quarter. Here was obviously something precious, and so very old! As the only child of American expatriates growing up in Nicaragua at the time, I had never seen American coins before, nor experienced such a strange excitement... I *had* to have them! The thrill of receiving these coins from my father was occasionally repeated in the coming months as my mother gifted me with others. Every dinner guest and friend or acquaintance was soon pestered with inquiries about old coins, and slowly others were added to my collection.

When I was 10, I looked forward to the first Saturday of every month, when I would sneak out of the house and visit a friend, an old peddler who set up every weekend under the big Ceiba tree near my house. I received 50 Centavos allowance every Saturday morning, which I assiduously saved up in order to buy my monthly supply of firecrackers, slingshots, and other forbidden goodies (in gleeful anticipation of the mischief I could wreak in school on Monday morning). One day I asked him whether he had any old coins... Lo and behold, out came a few! What a dilemma! The goodies or the coins? A watershed decision... I was soon in debt with my friend, but ecstatic with my coins.

One Saturday when I was 11, I hopped on a bus with our cook (whose day off it was), and went to Diriomo, her hometown, in the Department of Carazo. I had been saving up my allowance (up to 2 Córdobas a week by then), and with her at my side as guide and "safe conduct," I went door to door asking if anybody had old coins I might purchase. More often than not my heart would leap in anticipation as the señora arose from her rocking chair on the porch and disappeared inside, to return shortly with a small bag or box.

I learned early on the lesson that to acquire what you really wanted you had to take what you didn't; the first few bargaining sessions taught me that it was fatal to cull the few pieces of interest from amongst the rest. The

result was invariably a terrific increase in price for same, or an outright refusal to sell those pieces at all! Having learned this lesson, I stolidly absorbed the junk with the pearls. My biggest problem, going from house to house, was the lightning rapidity with which my purchasing power dwindled to nothing! Today, I am doubly rewarded by the realization that much of what I considered junk then is now some of my greatest numismatic treasure, including rare hacienda tokens and banknotes of Nicaragua that I would otherwise probably never have owned.

In subsequent months and years I often went alone by bus to small towns and villages, deep in the heart of coffee and cattle country, and returned laden with coins, many of them mistakes, but all of them beyond price in terms of fun and adventure. (Today, in the aftermath of the revolution, with the rampant increase in crime and threat of kidnapping, such boldness by an unaccompanied youngster would be madness). Amongst my haul were American half dimes and dimes, the odd two- and three-cent pieces, and many half cents and large cents. I found little in the way of 20th century U. S. coins, however. The vast majority were 19th century pieces, mostly copper, and bust or seated silver. As later research revealed, this was of course to be expected, given the heavy traffic of Americans across Nicaragua, in transit to and from California after 1849. Cornelius Vanderbilt's Nicaragua Transit Company hauled untold numbers of gold-seekers back and forth in those days, many of them free spenders, it seems! The vast majority of the U. S. silver that I found was dated between the mid 1820s and 1870, mostly with O or S mintmarks, since most gold rushers embarked in either New Orleans or New York, and San Francisco. Quite a few British coins were also to be had, since Nicaragua's east coast had been part of the British empire for nearly two centuries.

When I was 13, I got my first after-school part-time job, at a small American-style bookstore (the only one of its kind), which had been opened by my former English teacher at the American school in Nicaragua. There I was first introduced to Reese's peanut butter cups (to the detriment of my teenage complexion), and saw for the very first time A BOOK ABOUT COINS! I hadn't realized such an animal existed! Today, as I turn its ragged, dog-eared pages I still feel vestiges of the thrilling excitement that it produced in me, my first numismatic book. "It" was Norman Stack's 1972 *U. S. Coins of Value* (a Dell paperback). It taught me all I ever needed to know about mintmarks, varieties, rarity, grading, and proper handling. It was my "Red Book" (literally) for many years! The excitement of that first night back at home, looking up my large cents, half cents and silver was tremendous. I got to dreaming about possible finds that might await me, but as much as I scoured the countryside, I never could find that 1793 Chain Cent which Stack's offered unhesitatingly to buy for \$550 in Fine condition!

My numismatic collecting specialty, not surprisingly, was (and still is) Nicaragua. Having discovered the existence of a book on American coins, I forthwith began my search for numismatic books on Nicaragua, and discovered with surprise that there was almost nothing! One favorite was Robert Lamb's pioneering pamphlet, *Checklist of the Coins of Nicaragua* (1964), which even pictured some tokens! I was also fortunate to obtain the very scarce *Aspectos Históricos de la Moneda en Nicaragua* and *Anexos* volumes, edited by Luis Cuadra Cea for the central bank of Nicaragua in 1963, as well as Prof. Ildefonso Palma Martínez's *Moneda y Bancos en Nicaragua*, (Managua, 1954), which are of the essence for numismatic research. My pursuit of numismatic reference material on Nicaragua quickly expanded to include Central America, and sure enough, soon any Latin American numismatic book became of interest to me... I had become a numismatic bibliomaniac!

Now living back in the States again, my hunt for numismatic books began in earnest, and it wasn't long before the name George Kolbe kept popping up. My first list from this gentleman really opened my eyes to the incredible world of numismatic books, and my wallet has never since recovered from the impact of this acquaintance! Though there have been some very long dry spells in between my purchases from George, he has never once stopped sending me his lists. The same goes for Stack's of New York and a few others. Unquestionably, this generous practice is only one small ingredient in the secret of these firms' long-lasting success. It is interesting to me to note how few are the dealers who realize that business success is built upon long term customer relationships, and a commitment to customer satisfaction. Many dealers will drop an inactive customer from their mailing list like a hot potato after just six months or one year, yet I have no doubt that those that persevere in what is seemingly a losing relationship eventually reap the reward of a major sale or consignment which makes up for the dross.

Numismatic books, of course, are first and foremost a tool for research. I will illustrate one of the most useful aspects of this immediately: I purchased at auction many years ago an insignificant maverick which only years later I accidentally discovered was the plate coin in the Gutttag catalog, number 4859. Now suddenly this enigmatic piece took on a far greater historical significance, and I wonder, does anybody else see the palm tree and guillotine as I do? Can anyone shed any light on this piece? This is one advantage of a good numismatic book — with its help a plea for information suddenly reaches much further and wider. Another incident illustrates what the joy of owning an original edition can be: I purchased at auction a fairly scarce 1747 1 real proclamation piece of Guatemala in beautiful condition. Once home, I looked up the coin in my Medina reprint and was

disappointed with the illustration, which happens to be very dark for this coin. So I pulled out my original edition of 1917 (see #MNR-8 in Carling Gresham's list of José Toribio Medina's works in *The Asylum*, Spring/Summer, 1986), and was shocked to discover that my coin was the actual plate piece (#26 under Ferdinand VI)! Oh the joy of a good illustration in an original edition!

The pursuit of numismatic books has also brought me a few great friends and adventures. One such occurred with Jorge Ortiz-Murias, of San Juan, Puerto Rico, whose incredible library of Latin American material was sold by Kolbe in December of 1996 (Kolbe/Spink Sale 15), in what I consider a landmark reference sale of the genre, (not to mention the astonishing selection of antiquarian works this auction also contained). One night in San Juan, as we emerged from his library after hours of my awed perusing, Jorge and I were suddenly accosted by two individuals with guns, who offered us a simple choice: "La chamba o el culo!" ("Your money or your ass!"). We hastened to hoist our hands high, whereupon they emptied our pockets, threw our keys into the street and took Jorge's expensive watch. In my hand was a bag with two rare auction catalogs and some books, which, to my inner glee they disdained, making a face. Then they bade us turn around and walk away slowly. I still remember vividly the greatly heightened clarity of my senses and the tension in willing my ears to twist backwards in an effort to hear the hammer cock. I was certain we were about to be shot in the back. Happily, they hopped back into their stolen car and sped away. We heaved sighs of relief and proceeded to celebrate our having come off lightly. (Jorge even recovered his watch in the black market a week later!)

I have enjoyed many interesting trades with Jorge, including a particularly good one for me, where I traded him Tomás Soley-Guell's 1926 work on the coinage and banking history of Costa Rica for an original edition of one of Medina's works! However, I have made up for it with some not-so-sagacious trades, like giving up Jacques Schulman's original (and unique) bid book for part 2 of the legendary Oscar Salbach sale of 1911 (hand priced and with buyer's names throughout), for other less worthy material! Regrettably, I was unable to re-acquire this item, as I was outbid for it in the aforementioned Kolbe sale of his library. It went for a price worthy of its importance, much more than what I originally paid in Kolbe/Spink Sale 8.

In assembling a good library one takes on an obligation to care for and preserve it. This was brought home to me the night of August 24th, 1992, when Hurricane Andrew slammed into Miami. Not having been exposed to a hurricane before, and being relatively far inland, I failed to take the threat of it very seriously. As the night advanced, and the wind increased, I reminisced about the earthquake and civil war I had survived, when sud-

denly the realization dawned on me that I might be in imminent peril of losing my life — the rending disappearance of part of my roof and the sound of the big trees in my yard flying away like broken matchsticks being quick convincers. In sudden great haste I bethought to secure what little I could carry and cocoon myself inside my old four-wheel drive in the garage. With my wife away at the time, and my children as yet unborn, what to reach for first wasn't so difficult a decision: my homeowner's policy and my books! But which ones? So many and time so short! With ears popping from the pressure changes, my first grab was for an 1856 hand-painted silk and pigskin map of Nicaragua, commissioned by William Walker.

In hindsight, I don't doubt I made some wrong decisions, but it was fun reading by dome light Henry Ramsden's 1904 work on the sugar estate tokens of Cuba, hand-inscribed to Howland Wood, (with its unique additional sheet of token rubbings tipped in), along with some of José Toribio Medina's rarer works. Adolfo Herrera's original edition on proclamations of the Spanish empire also made it, as did a first edition of E. G. Squier's 1856 book on Nicaragua. I must admit, however, that concentration was difficult while hearing large chunks of my home blow away around me.

Fortunately, I have since had much more time to think about the "Noah's Ark list," since I'm still here and so is my library — the one part of my house that survived the onslaught of Andrew unscathed... God must have an appreciation for numismatic books too!

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Ard W. Browning Through a 1920 Looking Glass

Carl Herkowitz, NBS, NLG, ANA

Atop the literary pantheon of Brownings, the halls of Robert, Elizabeth Barrett, and our own Ard W., the former pair are universally celebrated and specifically well known, while the latter, the phantomlike Ard, is specifically celebrated yet essentially unknown. Unknown as is a whisper wrought in the wind, a veiled presence, a largely invisible giant... "the author, the Edison of early quarters—this enlightener, this benefactor, this determining factor, about whose life, oddly enough, so little is now known."¹

Browning revolutionized the 1881 Haseltine Type Table, leaving forever his indelible imprint, literally the "B" initial, in reorganizing his specialty. All in the book. That meticulously researched wellspring, *The Early Quarter Dollars of the United States*. A masterwork, lauded by Walter Breen as "the most perfect numismatic book written on the first try."² The original, "publisher Wayte Raymond's definitive, illuminating 1925 edition, the debut, a classmate to Fitzgerald's 'The Great Gatsby' of the same year."³

"Who knows the numismatic biography of Ard Browning, whose book on early quarters, published in 1925, reflected great scholarship, despite his being unknown (presumably) in the hobby before that time."⁴ So queried Q. David Bowers in the September 15, 1997 issue of *Coin World*. And over the years many others have similarly pondered any discernible aspects of Browning's mysterious life. Who was he indeed, or could his very name, especially that rustic "Ard W." appellation, have been an imaginative *non de plume*, his existence itself a figment, a fanciful adornment, from the fertile mind of the immortal Raymond? Peculiarities being so akin to the human estate, after all, sometimes accompany greatness. But not in this case — the great Wayte did publish the inspired work, the lone cry, of the real Ard W. Browning.

Historical bits and pieces -evidences, enticements - lend to the Browning lore, including known items such as a P. O. Box number in Central Islip, Long Island, New York; his presence in the September 1925 A. N. A. Membership List; membership in the New York Numismatic Club dating before 1917 (his conspicuous absence at club meetings is confirmed in the 1917 Year Book, and he "no-showed" that year's annual banquet); a signed copy of *Early Quarter Dollars*; an unsigned inventory book recording his numismatic holdings, and a residential address or two around New York City. While Ard W. hardly looked to hobnob, he nonetheless was known (if not present) to the *crème de la crème* of the New York and national numismatic scene of his day. Browning was an ultimately private person with an abiding devotion to the immutable call of the Goddess Numisma and her

Arduous research. A huge contributor, of imperishable spirit — he would naturally emerge in one way, even if not the other!

The biographically elusive Ard W. Browning quite incidentally did leave behind a window to his personal past, some fresh information, a passage-way to possibilities for further research. From impossible-impassable-to possible! We now know that the Bust Quarter compiler/author/wizard, the improbable B-1, B-2 et al., source man of several decades standing, this phantom phenom, was born in 1871 or the first few days of 1872, being 48 years of age as of his last birthday prior to the 1920 national census, the "Fourteenth Census of the United States: 1920 - Population." Looking back to Central Islip, New York, my wife Barbara and I were most fortunate, barely persevering to find the truly obscure census sheet and Soundex card, hours into our methodical perusal of a sea of migraine-inducing, near-blinding, microfilm—microfilm, microfiche—whatever these tortuous early rolls are called! In the Detroit Main Public Library, Burton Historical section, we scanned a plethora of small towns, villages and hamlets in New York state before we finally arrived at our El Dorado, found our Livingstone, among the sheets, surprisingly numerous for the relatively small community of Central Islip. There it was, in an additional census of the resident employees of a major area facility, a proverbial "needle in a haystack." There, lightning captured in a jar sublimely appeared: "Browning, Ard. W." written six names up from the bottom of the 44-name discovery document, a 1920 census sheet for employee residents of that particular institution, Central Islip State Hospital. Yes, the ever-intriguing Ard W. Browning resided where he worked, at the now former state mental institution in Central Islip, New York! Enter P. O. Box 539.

The numerous census sheets filled with names of both patients and employees indicate that it was a large hospital. No, he wasn't an attendant, as were the majority of his co-workers, Ard W., who so specially expressed himself through study and language, was, fittingly, employed there as a stenographer (hospital code # 999). Written communications were central to his avocation; blessed must have been Central Islip to have him so ideally placed in that respect! Still, a 1920 mental hospital, or insane asylum in the vernacular of the day, with basic custodial care as the rule, was an unusually challenging work environment to say the least, even on the chance that he may have been stationed in a separate building or annex to the vast patient population.

At 48 years of age, Browning was single as of January 11, 1920. Had he been married previously, or did he marry later in life? The State of Illinois was both the Land of Lincoln and the birthplace of Ard W. Browning, while his mother was originally from Pennsylvania and his father was native to Ohio. A birth certificate is obviously in repose, awaiting discovery, though

Illinois traces birth certificates only back to 1916 without knowledge of the county of birth (there are over 100 counties), and furthermore, the seeker must be related to or legally associated with the subject — Browning must have specifically chosen Illinois! He also selected Central Islip State Hospital, where, despite exhaustive effort, the current depository of its records, Pilgrim Center, could uncover no remaining employee record for Browning (oh, how I savored the prospect of a photograph!). And he is absent from any social security records present on the mega-strong computer at the Library of Michigan in Lansing. The family is not recorded in the Illinois Soundex (census cards) for 1880, and had apparently left the state while Ard was busy learning penmanship. He learned well and an ironic, fairly comical, understatement reassures us that he could indeed read, write and speak English, accomplishments apparently not shared by a large number of his co-workers who were first generation immigrants.

B655		NEW YORK	
<u>Browning Ard W</u> (INDIVIDUAL)		VOL. <u>378</u>	R.D. <u>128</u>
		SHEET <u>24</u>	LINE <u>39</u>
<u>W</u> (COLOR)	<u>48</u> (AGE)	<u>Illinois</u> (BIRTHPLACE)	(CITIZENSHIP)
<u>Suffolk</u> (COUNTY)			
<u>Central Islip</u> (CITY)	(STREET)	(HOUSE NO.)	
ENUMERATED WITH <u>Central Islip State Hospital</u>			
RELATIONSHIP TO ABOVE <u>Employee</u>			
REMARKS _____			
1920 CENSUS—INDEX DEPARTMENT OF COMMERCE BUREAU OF THE CENSUS			
		U. S. GOVERNMENT PRINTING OFFICE 11—11971	

In his "Introduction to the Revised Edition" of *Early Quarter Dollars*, Walter Breen wrote of Browning that "As of 1922, he knew all the varieties in his 1925 book except 1804 B-2, 1834 B-5, 1836 B-3 & 4.⁵ Hence it seems chronologically that the work was at least partially accomplished, and very likely completed, in residence on the hospital grounds. Privately published copies, small in number, were then gradually sold and distributed (advertisements appeared in *The Numismatist* as late as 1929) to fellow collectors and dealers, primarily by Raymond, and perhaps a few by the absentee author himself. A single known copy signed and inscribed by the author exists in the Dan Hamelberg Library, reading "To B. Max Mehl, Fort Worth, Texas—with kind regards, Ard W. Browning, Central Islip, L. I., N. Y., Sept. 18, 1926."⁶

While the groundbreaking 1925 edition is an extreme rarity, the enigmatic author, the helmsman, a full 126 years along, has somehow remained an even much greater rarity (it could well be said unique!) to this day. Was Browning understandably self-conscious, even reclusive, while pursuing his avocations as a resident employee at a state hospital in that long past era? Bear in mind that the 1920s were effectively the Middle Ages in the psychiatric field of caregiving and that Ard was all the while innovatively participating in his beloved hobby endeavors. How many among us nowadays might keep "secrets" in our own lives? As his earlier years were shrouded, inadvertently or otherwise, and for whatever possible reason, then from the time of the January 11, 1920 census to the September 18, 1926 book inscription and beyond, Browning coordinated a fascinating dual life, "the stuff of dreams" and film scripts, at the hospital through the 1920s. As certainly legendary was his book, so was the man, this noble numismatic Cyrano de Begerac, this Dr. Richard Kimble of a different circumstance!

Was Ard W. Browning still employed at Central Islip State Hospital as of 1930? Stay tuned. Census information sheets legally enter the public domain only after a period of 72 years; so the answer will readily be ours in the year 2002—less than five years and counting! The 1920 sheets have likewise been available since 1992. Browning was not employed at the hospital as of 1910.

"The coins shown on the Plates are from the writer's collection, except a few pieces, which could not be secured. In this connection the writer is indebted to the kindness and generosity of Mr. C. J. Detwiler who volunteered to place the coins needed in the collection to be photographed, thus enabling the Plates to show every date, together with every variety known. The writer wishes to thank the various dealers and collectors who have offered suggestions which have been of valuable assistance in making a new classification of these coins." So concluded Browning in his introduction to *Early Quarter Dollars*. Thusly, this lifelong private person acknowledged his peers at the commencement of his opus - "the passing along of his genes" - seemingly the defining moment of his life, and clearly a time of truth. So then, what of his own early quarter dollars (ex Colonel E. H. R. Green Collection), the bulk of "the coins shown on the plates," the yet-to-surface "Browning Collection." Will it eventually show up? Well, why should it. What else has surfaced, what hard-and-fast information of absolute certainty has he left behind? Until the indisputable census sheet and Soundex card introduced here, Ard W. Browning, true to form, was substantively showing up *in name* at about an even keel with the renowned Judge Crater, who vanished in 1925, never more to be seen, or the lost continent of Atlantis, of which there has actually been more evidence than of the judge! (Come to think of it, perhaps the late judge went out one night

to secure a Deluxe Interleaved copy of the book, and disappeared! Anti-quarian skullduggery?).

A still intact Browning collection plays best as a myth, a fond bit of whimsy. Consistent with his thorough and anonymous nature, the coins likely were discreetly dispersed via trusted contemporaries, trusts of the "old school" that have well stood the test of time, of passing generations. In a hypothetical sale, though, a fun event, *Early Quarter Dollars*, his *chef d'oeuvre*, will serve as the CATALOGUE (and please, no biographical sketch!), and the superlative linen-backed photographic plates, his COLLECTION made eternal, and deeded by the COLLECTOR as a gift to us all: NUMISMAGIC, by Browning.

And now a simple census sheet - the enumeration of a man, a time, and a place - enlivens the quest and thickens the plot. Arising to a certain immortality, outdistancing a fate of anonymity with an enduring and endearing contribution - a great book, the first folio Browning, an offering from the soul - Ard W. Browning would have been embraced by the illustrious Robert and Elizabeth Barrett as one of the same heart, as one of their own.

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6. Signed inscription in Dan Hamelberg Library copy of 1925 *Early Quarter Dollars*. With appreciation to fellow hobbyist Fred Lake, who kindly provided me with the exact inscription.
7. Ard W. Browning, from the introduction to *Early Quarter Dollars of the United States*, published by Wayte Raymond, 1925.

* With appreciation to my friend, Janet Whitson, curator of the Burton Historical section, Detroit Main Public Library, for her valuable assistance.

DEDICATION

To the forever living memories of Aunt Ki Ki, Betty Lederman, Caren Tebo, Arnie Krause, Jerry Math, Dick Donahue, Donnie Leib — gone with 1997 — seven of the very best, All dear worthies for the song, "Starry, Starry Night." Love. Amen.

The Printer's Devil ~ The 8th Annual Shammy Awards

Joel J. Orosz, NLG

It's crazy eight time, gentle readers—the eighth time that this space has been occupied by the “Shammies,” celebrating excellence in the employment of hyperbole to increase sales. Once again, your columnist is the sole judge for these coveted awards. This year, as for the previous three years, there will be a special section of the Shammies devoted to numismatic bloopers. So de-suspend your disbelief: The 8th edition of the Shammies is about to begin!

The “irreplaceable except for nineteen others” award goes to Jay Parrino of The Mint, for claiming that an 1864 proof small motto 2 cent piece, mint-age 20, is “irreplaceable.” *Coin World (CW), May 13, 1996, p. 31.*

The “but if they've been dipped, the holder won't tell you” award goes to David Hall, for stating “and rare coins (at least if they are in P.C.G.S. holders) don't lie.” *CW, November 1, 1995, p. 51.*

The “almost summer, or almost deals?” award goes to John Paul Sarosi, Inc. for heading an offering “It's finally almost summer deals.” *CW, May 13, 1996, p. 41.*

The “trash the competition” award goes to *Numismatic News*, for the following statement: “Like the grinch that stole Christmas, actions by *Coin World*, a weekly hobby periodical caused a specimen of the new \$100 Federal Reserve Note to be yanked from an educational exhibit...” Judge's note: The article in the *News* later admits that *Coin World* did nothing inappropriate: They had merely followed up on a faxed press release that they had received, thus inadvertently triggering the government reaction. *Numismatic News (NN), January 9, 1996, p.1.*

The “spelig bea champp” goes to double winner Jay Parrino for talking of the “highly reflective fields that distinguish (*sic*) this gem specimen”, and closing the ad with this sentence: “Amazing in every respect and worth (*sic*) of the finest colinet (*sic*).” *NN, January 23, 1996, p. 21.*

The “most amazing geological-numismatic event of the year” award goes to Ken Pines' Coast-to-Coast Coins for their remarkable observation that, in their vault, “Coins seem to be literally growing from the walls...” Judge's note: This should especially intrigue numismatic spelunkers!

CW, January 22, 1996, p. 4.

The "missed his 'Q'" award goes to triple winner Jay Parrino, who offered "Dave's top ten reasons you need to do business with Jay Parrino's The Mint L.L.C." Judge's note: Aficionados of late-night television will recognize the allusion to David Letterman, but numismatists might mistakenly take this as an endorsement from an entirely different "Dave."

CW, July 15, 1996, p. 54.

The "who is they, or who are he?" award goes to Spectrum Numismatics, for the following headline: "Who is the King of Cash and what can they do for you?" Judge's note: It is obvious that they can do nothing to teach us about subject-verb agreement.

NN, May 14, 1996, p.25.

The "world of difference" award goes to Paul Sims, Inc., for advertising a "high quality walking liberty half deal" that is described as ranging in grade from "choice about uncirculated to borderline uncirculated."

CW, May 6, 1996, p.27.

The "really, really bad timing" award goes to the Professional Coin Grading Service, for taking a full-page ad lauding the merits of slabbing coins in the July 8, 1996 edition of *Coin World*. Among the headlines from that same issue of *Coin World* were: "How Safe Are Slabs?" (p.1); "Slabs Provide No Guarantee Against Toning of White Coins" (p. 3); "Surprises May Await Slab Owners" (p. 10); and "Ultrasonic Seal Is Not Airtight" (p. 11).

CW, July 8, 1997, p. 61.

The "we have discovered the fine-70 grade" award goes to double winner Paul Sims, Inc. for offering "defect-free quality Lincoln cents in fine, very fine, and bold XF." Judge's note: The same ad also offers the "1922-P cent." Imagine what this will do to the value of 1922 No D cents!

CW, August 26, 1996, p. 18.

The "we know the contents of bags we haven't searched" award goes to L & C Coins, for offering bags of "unsearched" Lincoln cents, of which they promise "there will be a few Memorials, lots of pre-1940 Wheats, lots of 'S' Mint Wheats, and the majority will be Wheat cents 1940-1948." Judge's note: Can they also describe the plots of books that they have never read?

CW, August 26, 1996, p.23.

The "what a remarkable coincidence" award goes to double winner David Hall, who promised to reveal "the rare coin market's ten best bets..." and miraculously, each and every one of these ten best bets happen to be in his inventory! Judge's note: In his description of the very first of these "sure things," Mr. Hall states: "This pre-Civil War issue simply wasn't saved in

any significant quantity. In Mint State the only time I've ever seen a quantity was in 1975..." In summary, then, this issue simply wasn't saved in any significant quantity except for the significant quantities that were in fact saved.

CW, December 4, 1995, p.19.

The "then why isn't it MS-70?" award goes to triple winner Jay Parrino, for describing as "perfect" a proof-66 1859 Indian cent.

CW, December 4, 1995, p. 51.

The "move over, S. Hudson Chapman" award goes to PockeTime, which hyped their watches with dials featuring reproductions of U. S. coinage by saying that their technology produces "full color likenesses that are far superior to those found in reference books or auction catalogues."

CW, December 11, 1995, p. 19.

The "free—For 77 dollars" award goes to triple winner David Hall, who heads his ad: "Free Gem Quality P.C.G.S. MS-66 Coin Valued at Nearly \$50.00." The fine print tells you that you must shell out \$77.00 to subscribe to Mr. Hall's newsletter in order to get the "free" coin.

CW, December 11, 1995, p. 17.

The "absolute best except for three better grades" award goes to G & F Coin Galleries for describing MS-67 1995 one cent double dies as "the ultimate in quality." Judge's note: If this is true, then what is an MS-68? The penultimate in quality?

CW, December 11, 1995, p. 41.

The "not all that glitters is gold" award goes to the Washington Mint, LLC for shilling the "coin" they boldly headline as the "1996 Golden Eagle," weight one-half pound, for the eye-popping price of \$149.00. The fine print, however, tells us that this item is "individually struck from PURE silver," and is plated with gold. Judge's note: Have you ever heard of a coin or token that wasn't individually struck? And why buy \$40 of silver for \$149?

Newsweek, March 18, 1996, p. 47.

The "most unintentionally apt headline of the year" award goes to P.C.G.S., for heading an ad "...How One Fairy Tale Came True." The fine print asks "how would you like to find some way where you didn't have to look at every coin three times to make certain it hadn't been repaired or retoned?" Judge's note: It was later in this same year that it was revealed that major grading services have, upon occasion, "dipped" coins to make them more attractive, then slabbed the coins without mentioning the dipping.

CW, January 29, 1996, p.49.

The “repetitiously redundant” award goes to quadruple winner David Hall for using variations of the word “rare” ten times in his description of a single coin. Editor’s comment: Count ‘em if you can! 1. This coin is rare as a type coin. 2. They are much rarer in all grades than the later...types. 3. In gem condition, they are ultra-rare. 4. They are so rare that prices can reach extraordinary levels... 5. But the 1853 “no arrows” is not just a rare type coin. 6. It is also an incredibly rare date. 7. Today, survivors are rarities in all grades. 8. This is an ultra-rare type coin... 9. ...a semi-unique example of an ultra-rare date. 10. ...this rarity is also a spectacular value. Judge’s note: We cannot be certain, but in his subtle, understated style, Mr. Hall appears to be hinting that this coin is scarce! CW, January 29, 1996, p.54.

The “most disingenuous disclaimer” award goes to *The Forecaster*, for saying “Now I don’t want to overemphasize *Forecaster Money Letter* 1996 *Confidential Report No. 2*, but it could mean multi-\$100s or 1000s to you during 1996...” The same ad also promises: “Discover the four magic words that instantly grasp their [clerks at airlines, hotels, and car-rental agencies] full attention!” Judge’s note: We already know the four magic words. They are: “Here’s my credit card.” NN, January 30, 1996, p.12.

The “just what we need, another adjectival grade” award goes to quadruple winner Jay Parrino for hawking an 1894 proof double eagle with the following words: “Shocking gem proof \$20.” Judge’s note: If shocking gem proof equates to PR-66, then perhaps revolting gem proof equates to PR-65; horrifying gem proof equates to PR-64, and so on.

NN, January 30, 1996, p. 39.

The “I’d rather be bezeled than bored” award goes to Dix and Webb, for describing lot 345 of their sale of February 21, 1996 as follows: “Rather worn but does not appear to have been mounted, with two small pin holes above the crown on the reverse...normally a rare coin, very rare in this state of preservation.” Judge’s note: Yes, quite rare—most holed specimens have but one puncture! Judge’s note: Thanks to NBS member Q. David Bowers for bringing this to our attention.

The “hit the dirt” award goes to double winner G & F Coin Galleries, for their timely warning: “the market appears ready to explode.” Judge’s note: Thanks for preventing shrapnel wounds!

The “they’re selling like hotcakes—really” award goes to David Vogel, for the following headline: “It seems incredible that I can offer my mastermind rare coin investment guide that originally was best-seller at \$129 at

the close-out price of only \$24.95 post paid." This is precisely the same ad from the November 8, 1994 edition of *Numismatic News* that won a Shammy two years ago. *CW, February 5, 1996, p. 30.*

The "I never met a superlative I didn't like" award goes to quintuple winner (an all-time record for a single year's Shammies Awards) Jay Parrino, who modestly describes his wares (in a single ad), as "the ultimate chain cent; the ultimate U. S. dime, legendary; the ultimate 1799 draped bust cent, legendary; shocking; monstrous; an indescribable MS-68 wreath cent; mind-blowing; and the most important coin in the world." Judge's note: Mr. Parrino is probably the least understated dealer in the world!

NN, February 20, 1996, p. 31.

The "English as she is grammared and speledd" award goes to Pinnacle Rarities for touting one coin as "undoubtably" (*sic*) rare with "phenominal" (*sic*) eye appeal, while offering a complete peace dollars collection formed "at a time when the prices for rare date peace dollars was (*sic*) extremely high..."

CW, February 5, 1996, p. 33.

The "100% original—except for the corrosion" award goes to triple winner Paul Sims, for peddling an 1804 large cent described as "Bold XF/AU (light corrosion)." Its corroded surfaces notwithstanding, according to Sims, "the coin is 100% original..."

NN, January 16, 1996, p. 8.

And now for a collection of unintentionally hilarious numismatic bloopers:

The "he's a really old monarch" award goes to the headline writer for *Coin World* who headed an article thus: "King Marks Millennium at Norway Mint."

CW, November 6, 1995, p. 64.

The "to forgiveness is divine" award goes to another *Coin World* headline scribe, who composed the following banner: "To Error Is Human."

CW, May 13, 1996, p. 1.

The "as opposed to starting with them last?" award goes to Edward's, for sharing the sage advice: "Start with Edwards first." *CW, May 13, 1996, p. 34.*

The "most unintentionally disgusting headline of the year" award goes to the *Coin World* editor who passed (as it were) the following header: "El Salvador Scraps 'Dollarization' in Favor of Local Colon Currency." Judge's note: This should eliminate many problems.

CW, May 13, 1996, p. 42.

The “those pesky homonyms” award goes to the *Coin World* headline writer who came up with this gem: “Eric P. Newman Honored Guest at ANA Planned Feat (*sic*).” Judge’s note: I wonder if they will fete Eric for his remarkable feats?
CW, May 13, 1996, p. 72.

The “at least it didn’t say Spring whizzing” award goes to John Paul Sarosi, for heading a full-page ad “Spring Cleaning Specials.”
CW, April 29, 1996, p. 39.

The “homonyms faze this headline writer” award goes to the *Numismatic News* editor who let slip the following header: “Cold Doesn’t Phase (*sic*) This Traveling Man.”
NN, March 9, 1996, p. 22.

The “tragic error at P.C.G.S.” award goes to *Numismatic News* for its headline “Eliasberg Slabbed.” Judge’s note: Before anyone sends sympathy cards, the headline referred to a 1793 chain cent from the Eliasberg collection.
NN, July 16, 1997, p. 1.

The “most unlikely sentiment of the year” award goes to the *Coin World* headline writer who concocted this gem, on the subject of the Eliasberg collection sale: “Applauding the Clapps.”
CW, April 29, 1996, p. 60.

The “we’re too busy making it to count it” award goes to the United States Mint, for inadvertently charging \$20.50 to a Virginia collector named James G. Clarke for a bag of 2,000 Susan B. Anthony dollars—the going rate for which was \$2,050—and then balking at accepting Mr. Clarke’s money when he reported the error.
CW, January 15, 1996, p. 1.

The “numismatic literature goes ape” award goes to NBS co-founder and editor of *The Asylum*, George Frederick Kolbe, for a listing of his past clients which included “the Chase Manhattan Monkey Museum.” Judge’s note: Our thanks to George for sending a copy of the ad, with the inscription “I’m turning myself in.”
NN, January 7, 1997, p. 65.

The “no wonder space is a vacuum” award goes to Harold Thomas, for listing one lot in his second mail bid sale as a publication by “Vintage Suctions.”
Harold Thomas, Mail Bid Sale 2, October 31, 1995, lot 259.

The “David Hall award for extraordinary achievement” goes not to David Hall (surprise!) but to Dmitry Markov Coins & Medals. In his sale of September, 1996, Mr. Markov, in the space of a mere twenty-five lot descriptions, set a new American malaprop record. A lot-by-lot accounting

follows:

Lot 427: "Modern black leather with marble paper." Judge's note: The paper is heavy, but durable.

Lot 430: "Ones folded." Judge's note: The good news: there are apparently bank notes inside. The bad news: they are no longer crisp uncirculated.

Lot 432: "Errata shit attached. Original gray somewhat dirty card cover." Judge's note: No wonder the cover is dirty!

Lot 441: "Dust clothes." Judge's note: What, no tux?

Lot 443: "Some lives are professionally restored." Judge's note: Only in Hollywood and Washington, DC!

Lot 452: "Attractively bound in later cherry-red lather." Judge's note: An attractive binding, but very fragile! Thanks to George Frederick Kolbe for finding this priceless piece!

Finally, this non-numismatic, but too-good-to-ignore slip wins the "crotchety typo" award: "13. Knight, Richard Payne, Esq. *A Discourse on the Worship of Priapus and its Connection with the Mystic Theology of the Ancients*. London, 1894 limited ed. #19/25 Large Paper issue 4to. Over 40 plates. Professionally rebound in black pebble groin cloth."

Dad's Old Bookstore AB Bookman's Weekly, January 20, 1997, p. 196.

That is the last "boner" for 1997. Join us again in 1998 when the 9th annual Shammies celebrates the best of the worst in numismatic advertising.

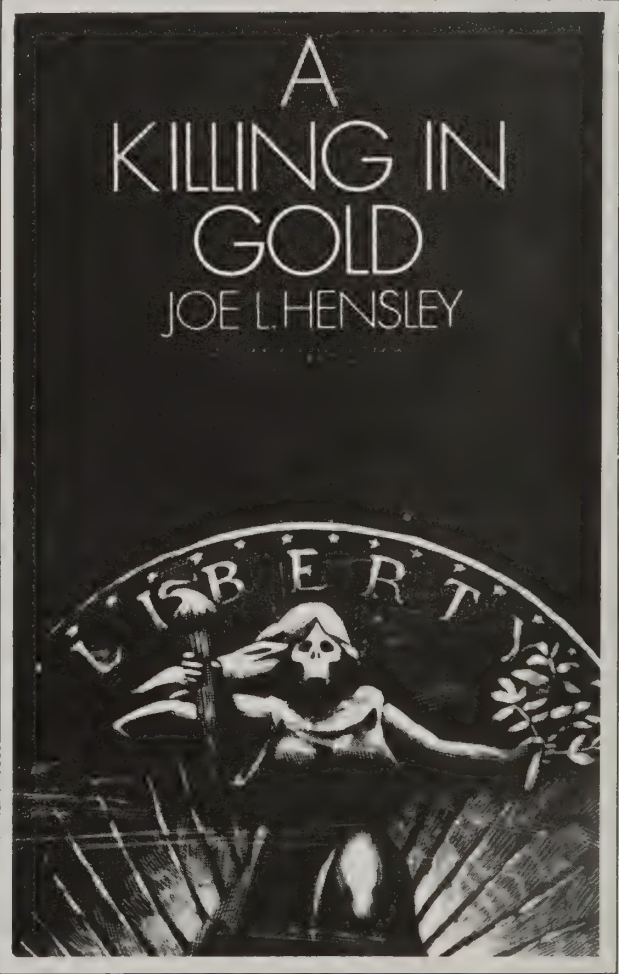
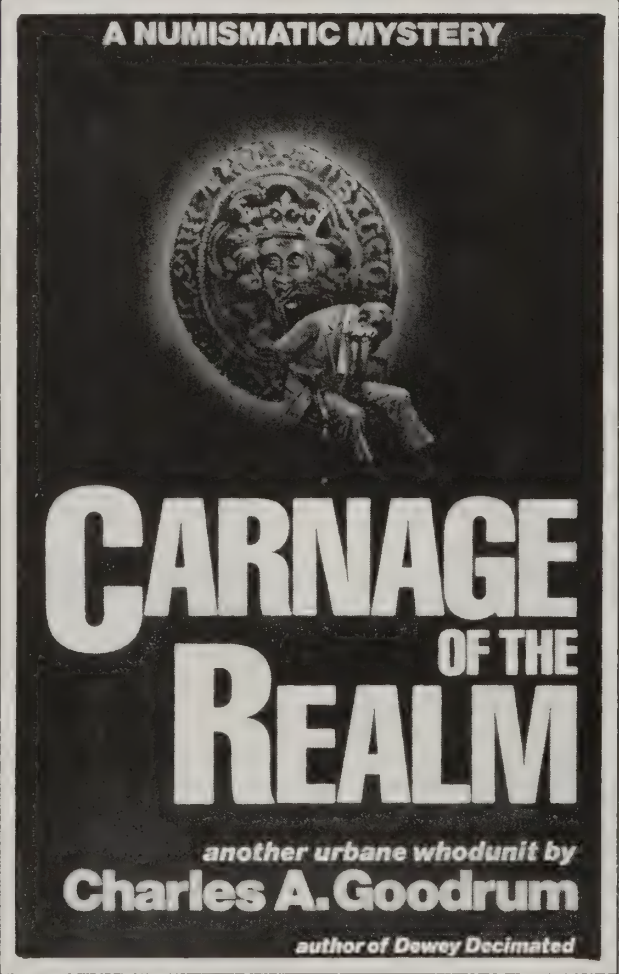
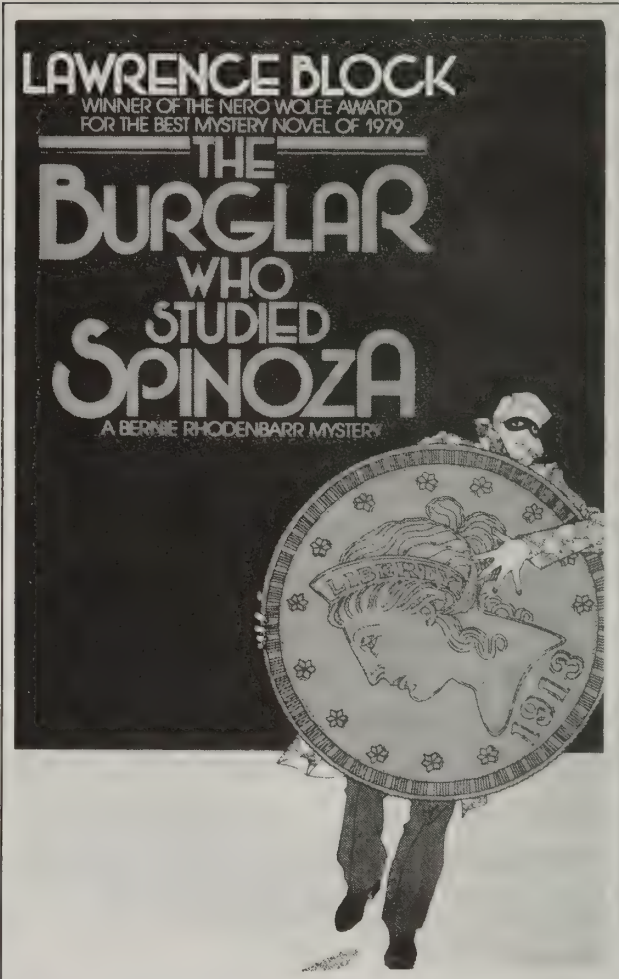
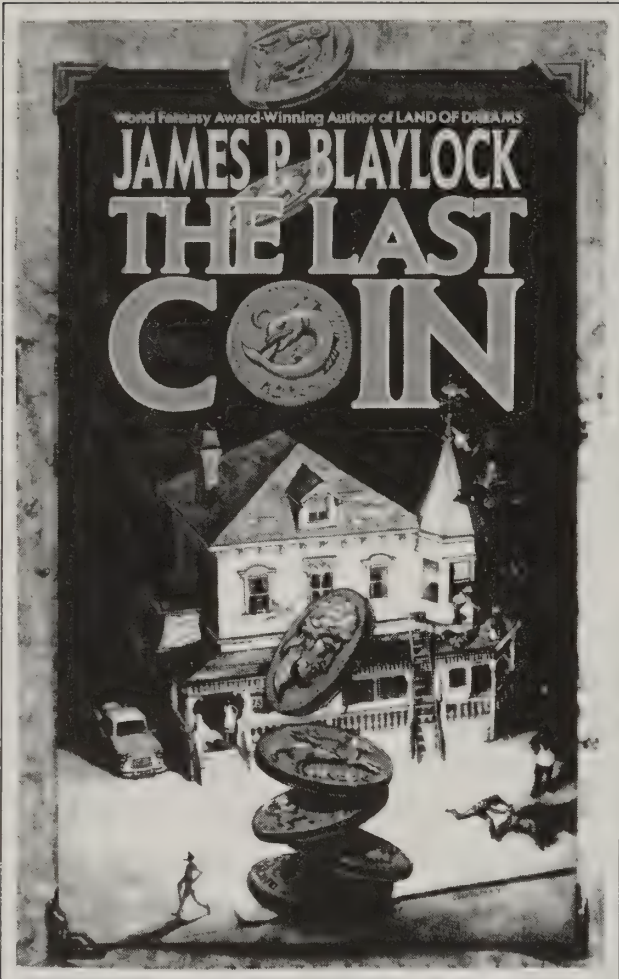


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Continuing the series of Wismer Project Obsolete Currency Books, the next Society of Paper Money Collectors (SPMC) publication is almost ready for release: *Kentucky Obsolete Notes & Scrip*.

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Numismatics in Fiction ~ A Trial List

P. P. Gaspar and C. M. Carlisle

Editor's Note: Within a few days of each other, the compilation presented here and two new installments of Forrest Daniel's A Checklist of Numismatic Fiction (A Continuing Shelf List) both arrived, the latter including contributions from John Davenport. With the approval of the parties concerned, the 26 Daniel entries not recorded by Gaspar and Carlisle have been incorporated into the following list. They are identified by double daggers (††) preceding the numerical designation.

What follows is a highly tentative attempt to survey one of the more frivolous yet enjoyable areas in numismatic literature: fictional works in which numismatics, or at least numismatic objects, play a role. Nearly two decades ago, in the September 26, 1979 issue of *Coin World* (p. 58), Bernard A. Drew published an article entitled "Sleuths stalk coins in numismatic mysteries."

Drew wrote that: "Appearing primarily in mystery fiction, coins and currency have provided the props for hundreds of novels, short stories, pulp fiction novelettes, even comic book adventures." After giving some examples, included in the trial list below, Drew ended his compilation with the encouraging words: "Numismatic fiction is everywhere. It takes only a brief search of a library or bookstore shelves to find titles involving various aspects of coinage and collecting. They're all good for an evening's reading in a comfortable armchair."

Hooray, Mr. Drew! We certainly agree that fictional works including coins, medals, paper money and collecting, plus related activities such as counterfeiting, treasure hunting, and archaeology, offer a great deal of pleasure to numismatists in general and to numismatic bibliophiles in particular. Our experience during the past ten years, however, leads us to gently disagree with Mr. Drew on the ease with which these works can be found. Perhaps we have not given it enough time or effort, or perhaps one has been unlucky, but the modest number of titles that we can add to the Drew corpus (roughly quadrupling his total) makes it clear that your help is needed. We are a long way from the hundreds of titles mentioned by Drew. Please, numismatic book lovers, send us additional entries for the list. We would be particularly interested in hearing from fellow enthusiasts for this form of numismatic literature, and would be grateful to learn of other attempts to list the fictional works in which some aspects of numismatics are prominent.

There is also a question that you may wish to consider: Why does numismatics seem to play a smaller role in fiction than does philately? Is it that knowledge of coins is more difficult to acquire by writers than are the

essentials of stamp-collecting? Or do coins touch on such primeval instincts that their mere mention is thought to be sufficient to elicit the responses desired by authors no matter how poorly informed? In the works listed below, few authors besides Ernest Bramah, an expert on English copper coins, have used numismatics as an integral and effective part of their writing.

Thank you in advance for your assistance! In the following list, an asterisk (*) precedes the entries taken from Drew. A dagger (†) precedes titles first noted in Forrest Daniel's "A checklist of numismatic fiction," *The Asylum*, Summer, 1991, pp. 21-24 (25 items). [See *Editor's Note* at the beginning of this article for an explanation of the double daggers (††) preceding some listings]. An incomplete bibliographical citation indicates that the original work has not been in our hands. Your contributions will be acknowledged immediately and incorporated in future expanded bibliographies. Our special thanks to Bernard A. Drew for his pioneering effort. We have tried without success to reach him to express our appreciation and to ask him to participate in what is, after all, but an expanded version of his 1979 paper.

Many thanks to the following individuals who have generously contributed titles and information to our trial list: Robert Birchard, Walter Bloom, Gerald J. Brauer, Dan Carr, David E. Clarke, Glen Cook, Stephen Davies, James Davis, Kirk Davis, Harry Dodsworth, Wayne Homren, Ruth W. Jeffries, F. J. Jungen, George F. Kolbe, Eric Kondratieff, Ken Leonard, Robert Lopresti, Harrington E. Manville, Michael E. Marotta, Sabine Moehler, Ernest J. Montgomery, Francis M. Nevins, Elizabeth Reicker, Trevor Robins, Mario Rups, Richard L. Rush, and Mark Zimmermann.

In the list below, the dates given are generally for the editions consulted, so the original publication date is usually not provided. This will be remedied in future editions.

1. Aiken, Joan, *Jane Fairfax*, St. Martin's Press, N. Y., 1991.

Jane begs Frank not to compromise her with obtrusive gifts, so he finds her objects of such minute size that they might be hidden in the finger of a glove or the folds of a handkerchief. These include a pea-sized silk purse containing Maundy money.

2. Alexander, Gary, *Unfunny Money*, Walker and Company, N. Y., 1989.

A mythical Southeast Asian country is flooded with counterfeits when a full-color photocopier arrives in a land where the money is printed on plain bond paper.

3. Anthony, Piers, *Heaven Cent*, Avon Books, N. Y., 1988.

A nine-year old prince embarks on a quest to find a missing sorcerer who left behind a message mentioning the Heaven Cent. Besides being one of numerous puns, this is an electroplated copper disk that can send whomever invokes its magic to where he or she is most needed.

4. Aristophanes, *The Wasps*, translated by Alan H. Sommerstein, Aris & Phillips, Ltd., Warminster, 1983.

In this 422 BC comedy we learn that the Greeks carried small change in their mouths: "...he and I got a drachma between us, and he went and got it changed in the fish market. Then he put three mullet scales in my hand, and I popped them in my mouth, because I thought I'd been given obols." There is a similar line in *The Birds* indicating the dangers of this: "On my back, with my mouth open, I swallowed an obol." An obol was about one fourth the size of a silver dime.

- *5. Ball, Brian, *Montenegrin Gold*, Walker and Company, N. Y., 1978.

The 5,000 gold sovereigns dropped by parachute to Yugoslav partisans during World War II act as a magnet for intrigue 30 years later.

6. Bannister, William, *Counterfeit Death*, Lancer Books, N. Y., 1968.

'Bad News' Bert Bascom, a small-time Hollywood press agent, is forced to spend millions of dollars worth of counterfeit pesos in Mexico to buy art works and antiquities. He recognizes the banknotes as being bogus because they are printed too well.

7. Barnes, Margaret Campbell and Elzna, Hebe, *Lady on the Coin*, Macrea Smith Company, Philadelphia, 1963.

A fictional account of the life of Frances Stuart, Duchess of Richmond, whose face, according to Samuel Pepys, could be recognized on the figure of Britannia that graces the reverse of the Charles II copper. She gives Jan Roettiers a sitting for the new coins, said to substantiate England's claim to dominion of the seas. There is even numismatic gossip like the unpopularity of the choice of Roettiers over Thomas Simon, and resentment by the public of the choice of the Frenchman Blondeau to supervise the new mill-and-screw coining method. The Master of the Mint, Henry Slingsby, shows Frances the rolling of bars into strip, the blanking presses, weighing machines, edge-marking apparatus, and the drying of blanched coins, and the Maundy money. The author has placed Frances Stuart's image as Britannia on the reverse of all the coins, including gold and silver. Despite these amusing and imaginary details, numismatics plays a small role.

8. Barr, Amelia E., *The Black Shilling*, Dodd, Mead, & Company, N. Y., 1903.

A romance novel in which innocence and true love survive Cotton Mather's witchcraft hysteria in 1690s Boston. We are told that a "black shilling" is the piece of money given to a witch by the devil to seal their contract.

9. Barr, Robert, *The Triumphs of Eugène Valmont*, Hurst & Blackett, Ltd., London, 1906; Dover Publications, Inc., Mineola, N. Y., 1985.

Eugène Valmont, transmuted from French government detective to London private investigator is a bit smug for present tastes. In "Lord Chizelrig's Missing Fortune" he finds gold sovereigns beaten into gold leaf to conceal them under wallpaper. In another case (chapters XIV - XVII) the depositing of large quantities of silver coin raise the suspicion of counterfeiting pieces of full weight and purity to take advantage of the low price of silver. These turn out to be genuine, but the proceeds of a bizarre fraud.

- *10. Barrett, Marianne, "Today and You," *Love Story Magazine*, Street and Smith, January 10, 1942, pp. 24-33.

Grandfathers of a young woman and her suitor were rival collectors whose last battle was over a Greek coin minted in the year 372 B.C. to honor the mighty warrior Pelopidas. Rivalry over the long missing coin extends to the younger generation, but love wins out.

11. Barth, Richard, *One Dollar Death*, The Dial Press, N. Y., 1982.

Margaret Binton, seventy-year-old amateur sleuth, sets out with her friends to trap the man who stabbed a friend of hers at Sotheby's, where she had gone to have a coin appraised.

12. Bechtel, John, *The Harrison Road Mystery*, Wm. B. Erdmans Publishing Co., Grand Rapids, Mi., 1941, 3rd printing Oct., 1946.

Apart from being a Christian tract, this is the story of a 12-year-old girl detective in just pre-World War II Hong Kong who uncovers a gang of counterfeiters who forge everything from bus tickets to the 1937-39 nickel ten-cent pieces. The fake ten-cent pieces are nonmagnetic!

- *13. Benchley, Peter, *The Deep*, Doubleday, N. Y., 1976, Bantam Books, N. Y., 1977.

A young couple honeymooning in Bermuda dive off a reef in search of a ship wreck and its sunken loot. The author of *Jaws* provides a good adventure story, but the treasure is mostly colonial Spanish jewelry and World War II dope. The date on a piece of eight does, however, help to identify the treasure ship.

- ††14. Bentley, Phyllis, *Forgery!*, Doubleday & Company, Inc., 1968.

While lost on the moors of Yorkshire in 1769, Dick Wade, 14-year-old son of a weaver, stumbles onto a nest of coin clippers and forgers. He helps the mint clear the innocent and bring the guilty to justice. Juvenile.

15. Birmingham, George A., *Spanish Gold*, Methuen, London, 1908 (29th edition, 1926!).

Spanish doubloons from an 18th century shipwreck on a tiny island on the west of Ireland serve as a metaphor for greed, determination and character as a talkative Irish Protestant curate is transformed from the ridiculous to the heroic in the course of the treasure hunt.

- †16. Black, Lionel, *The Penny Murders*, William Collins Sons & Co., London, 1979; large print edition, F. A. Thorpe, Leicester, 1980.

A real numismatic novel, in which the fabulously rare pennies of 1933 and 1954, and an Edward VIII brass threepence are the motives involved in the death of a wealthy collector. Other collectors, dealers and a Beirut counterfeiter play important roles in this well-written book.

17. Blackmur, L. L., *The Circle of Mynnia*, St. Martin's Press, N. Y., 1991.

A hoard of gold coins of Croesus with the head of Mynnia, a woman who was said to have baked for the Lydian king, are the motive for ill-behavior among a crowd of society archaeologists. The coin on the dust jacket is a gold tetradrachm of Syracuse.

18. Blaylock, James P., *The Last Coin*, Ace Books, N. Y., 1988.

In a strange modern fantasy, Judas's thirty pieces of silver are revealed to be the timeless keys to limitless power and the objects of a struggle through the ages against evil. In 1980s Southern California they are thrust upon an unsuspecting and very ordinary man.

19. Block, Lawrence, *The Burglar Who Studied Spinoza*, Pocket Books, N. Y., 1982.

Bernie is a Greenwich Village bookseller by day, and a burglar by night. With his dog-groomer friend, Carolyn, he becomes involved in a robbery within a robbery, centered around a 1913 liberty head nickel.

20. Block, Lawrence, *The Burglar Who Traded Ted Williams*, Onyx/Penguin Books USA, 1995.

In a rather dreary repeat of nearly the same plot, Bernie steals valuables, including coins, to take a cut of the insurance. The title refers to baseball cards.

21. Bramah, Ernest, "The Coin of Dionysius," *Max Carrados*, Methuen, London, 1914, pp. 1-24; reprinted by Hyperion Press, Westport, Ct., 1975; this short story is included in Ernest Bramah, *Best Max Carrados Detective Stories*, E. F. Bleiler, ed., Dover, N. Y., 1972, pp. 1-14.

Max Carrados, a blind art connoisseur, turns detective in helping an old friend, private investigator Carlyle, uncover the replacement of a tetradrachm by Kimon in a famous collection with a freshly made forgery.

22. Bramah, Ernest, "The Game Played in the Dark," *Max Carrados*, Methuen, London, 1914, pp. 262-296; reprinted by Hyperion Press, Westport, Ct., 1975.

A false report of the theft of Greek coins from the British Museum enmeshes the blind British detective Max Carrados in European intrigue.

23. Bramah, Ernest, "The Mystery of the Vanished Petition Crown," *Best Max Carrados Detective Stories*; E. F. Bleiler, ed., Dover, N. Y., 1972, pp. 40-62; taken by Bleiler from *Max Carrados Mysteries*, Hodder and Stoughton, London, 1927.

A woman reporter is suspected of stealing a Petition Crown at an auction sale, leaving a common Charles II crown in its place. Max Carrados flushes out the wealthy dilettante who was responsible for the switch. Was it life imitating art when a Rawlins Oxford crown was replaced by an electrotpe copy at the public viewing of the Archbishop Sharp collection at Glendining's on October 4, 1977?

24. Bramah, Ernest, "The Dead March," *The Specimen Case*, George H. Doran Co., N. Y., 1925, pp. 53-60.

On an early morning stroll along a deserted beach near an ancient grave site, the narrator finds a Roman denarius and then encounters the spirit of a legionary who describes a battle in which the Durotriges were vanquished.

25. Bramah, Ernest, "The Great Hockington Find," *The Specimen Case*, George H. Doran Co., N. Y., 1925, pp. 158-175.

A London firm of pawnbrokers is sent an 8th century Mercian penny of Beornwulf (worth 10 pounds *ca.* 1907) as a sample of a large hoard. A partner hot-foots it down to the village where the coins were found and is shown four more Mercian pennies by the charming young sister of the finder. After the whole hoard is viewed by candlelight, 900 pounds in gold sovereigns changes hands, and the Londoner is certain that he succeeded in cheating the finders. But all the rest of the coins are crude forgeries, and no appeal to the police can be made, because the transaction was clearly intended to violate the law of treasure trove.

26. Bramah, Ernest, "The Goose and the Golden Egg," *The Specimen Case*, George H. Doran Co., N. Y., 1925, pp. 186-197.

A wonderful scam by two English gamblers in France consists of attaching two halves of *different* Bank of England five-pound notes and having one of the duo turn in the hybrid note for francs at a money-changer's shop. An hour later the partner visits the shop and requests to buy a five-pound note, and, on being offered the joined halves, refuses it. "But the note is good - two halves joined together!" protests the proprietor. "Ah, but the numbers don't match, so it can't be exchanged!" points out the rogue, who then describes the long process required to redeem it in London, at the Bank. Out of the goodness of his heart, the rogue takes the note off the hands of the money-changer at half its face value. So a profit of about two pounds is made on each exchange cycle. Eventually the deception ends with six months in jail.

27. Brooks, Walter R., *To and Again*, Alfred A. Knopf, N. Y., 1929 (?).

In the first of the delightful books about Freddy the talking pig, and his animal friends, Farmer Bean's farm is saved by the discovery that the ants' ballroom really does have a golden floor - consisting of twenty dollar gold pieces.

28. Burnaby, Nigel, *Two Deaths for a Penny*, Ward, Lock & Co., London and Melbourne, 1935.

It is the lack of a penny that leads to mischief, so this would be a 'false friend' but for the circumstance that the serial numbers of the notes issued by his bank to a murdered man-about-town are important clues. These numbers are given and do correspond to branch (rather than London) issues of the Bank of England. Can one believe, however, that in the 1930s banks recorded the serial number of each note handed out?

29. Campbell, Robert, *Plugged Nickel*, Pocket Books, N. Y., 1988.

Jake Hatch, railroad detective, finds a metallurgical sample formed in the shape of a nickel, but is distracted from recognizing this clue in a grisly double murder by the strange symbols incised on its surface.

- +30. Chandler, Raymond, "No Crime in the Mountains," *Killer in the Rain*, Ballantine Books, 1972. (This 61 page novella first appeared in *Detective Story Magazine*, Street and Smith, copyright 1941.)

A private detective is asked to investigate the replacement of a wad of real money by counterfeits. The only numismatic interest is the description: "...the bill was beautiful work. The paper, in particular, was just about perfect. But under a comparison microscope there were small differences of registration."

31. Chandler, Raymond, *The High Window*, 1942; reprinted, Balantine Books, N. Y., 1971.

Hardboiled detective Phillip Marlowe investigates the theft of a Brasher Doubloon. The numismatic information is largely incorrect, but an accurate up-to-date (1942) description is given of counterfeiting by centrifugal casting.

32. Chesterton, Gilbert K., "The Head of Caesar" in *The Wisdom of Father Brown*, John Lane Co., N. Y., 1915, pp. 144 to 170.

Redhead Christabel Carstairs steals a Roman bronze from her brother's collection to present to her boyfriend, whose profile resembles that of the emperor on the coin.

- †33. Coles, Manning, *Not Negotiable*, Doubleday & Co., 1949; Berkley Publishing Corp., N. Y., 1964 (paperback).

Only marginally numismatic, this is the just-postwar story of how two bumbling detectives round up a ring of bogus currency distributors who are passing the products of the Sachsenhausen concentration camp counterfeit factory. One of the gang worked for the Nazis in Milan, using the "slush" to acquire art works and other valuables for Himmler. The story is silly, but there are charming descriptions of late 40s Brussels and Paris.

34. Cook, Glen, *Cold Copper Tears*, New American Library, Signet Books, NAL Penguin, Inc., N. Y., 1988.

A fantasy novel in which centuries-old coins are clues for a hard-boiled detective connecting grisly murders with an ancient cult. In Karenta anyone can coin money on blanks obtained from the royal mint by exchanging fine metal for alloy, weight for weight. "There's more state profit in not having to make dies and pay workmen to do the striking." The private coins are identified in the library of the Royal Assay Office from the reeding on the edge and the design, including an eight-legged monster.

35. Creasy, John, *Follow the Toff*, Lancer Books, N. Y., 1961; originally published by Walker and Company.

The recruiting of artists to engrave plates for counterfeit notes, their production and distribution figure at the fringes of this rather mechanically written mystery. The period quality of the Paris and London locale has a certain appeal.

- ††36. Dalton, Kit, *Buckskin: Trick Shooter*, Leisure Books, 1992/1996.

Counterfeit \$10 bills appear in Kansas about the time Colonel Judson Hardesty's Wild West Show hits town. Lee "Buckskin" Morgan believes someone in the show is pushing the bills; he joins the show as assistant to sharpshooter Kitty Carson to expose the outlaw. Adult western series.

37. Davis, Lindsey, *Silver Pigs*, Crown Publishers, N. Y., 1989; originally published in Great Britain by Sidgwick & Jackson, Ltd.

In ca. 66 AD a Roman private investigator searches for the killer of a senator's daughter and the ring that stole ingots of argentiferous lead on their way from Britain to the mint.

38. Davis, Lindsey, *The Iron Hand of Mars*, Ballantine Books, N. Y., 1994; originally published in Great Britain by Random Century Group Ltd in 1992 and in the U. S. by Crown Publishers, Inc. in 1993.

Finding a silver coin in 71 AD with the special mint mark used by P. Quinctilius Varus on his soldiers pay identifies a battlefield where Roman legions were slaughtered by German tribes.

††39. Davis, Richard Harding, "The Trailer For Room No. 8," in *Van Bibber and Others*, Charles Scribner's Sons, 1917.

The "trailer" was a pre-teen boy who screened the suckers for a green goods operator; in this case he befriends a country man and is offered a change of life.

40. Dickinson, Peter, *The Glass-Sided Ants' Nest*, Harper & Row, N. Y. and Evanston, 1968.

The chief of a tribe of New Guinea aborigines transplanted to London was precipitated by a curious two-headed penny with the bust of Edward VII on one side and George V on the other. An interesting fact is that a pint of beer cost two shillings and twopence in 1968, roughly 6% the 1991 price.

††41. Dixon, Franklin W., *The Secret of the Old Mill*, Grosset & Dunlap, 1927/1990.

When their friend is stuck with a phoney \$20 bill, the Hardy Boys learn the characteristics of counterfeit bills and track down the counterfeiters. Juvenile.

*42. Dixon, Franklin W., *The Melted Coins*, Grosset & Dunlap, N. Y., 1944.

A Hardy Boys adventure replete with unlikely coin collectors, buried treasure including pine tree shillings and Somer Island hog money, counterfeits made from stolen rare coins, and a Mexican commemorative gold piece of 1725.

43. Doyle, Sir Arthur Conan, "The Adventure of the Engineer's Thumb," *Strand Magazine*, March, 1892; reprinted in *The Annotated Sherlock Holmes*, William S. Baring-Gould, editor, Clarkson N. Potter, Inc., New York, 2nd ed., 1972, vol. II, pp. 209-224.

An engineer hired by a ring of counterfeiters to examine a hydraulic press has his thumb cut off. The presence of large amounts of nickel and tin suggests that silver coins were being forged in an unusual alloy.

44. Doyle, Sir Arthur Conan, "The Adventure of the Three Garridebs," *Strand Magazine*, Jan., 1925; reprinted in *The Annotated Sherlock Holmes*, cited above, vol. II, pp. 643-655.

Nathan Garrideb collects coins and many other things. He dreams of founding a great museum, and is thus easily deceived by a killer looking for the counterfeiting den of his victim.

45. Doyle, Sir Arthur Conan, "The Musgrave Ritual," *The Complete Sherlock Holmes*, vol. 1, Doubleday & Co., Garden City, N. Y., 1930, pp. 386-397.

"Rusty" coins of Charles I helped fix the date of the ritual whose secret was unlocked after more than two centuries by the great detective.

46. Dumersan, T. M., *Numismatique du Voyage du Jeune Anarchis, ou Médailles des Beaux Temps de la Grèce*, C. P. Landon, Paris, 1818.

In 1787 Abbé Barthélmy published an imaginary travelogue recounting the search for knowledge through the ancient world that the Syrian philosopher Anarchis made ca. 600 BC. This is Dumarsan's account of the coins Anarchis might have encountered in his "travels."

47. Eliot, George (pseudonym of Mary Ann Evans), *Silas Marner*, Penguin Classics, London, 1985.

Silas Marner spent sixpences and shillings, hoarded crowns and halfcrowns, but liked guineas best.

48. Engstrom, J. Eric, *Coins in Shakespeare, A Numismatic Guide*, Dartmouth College Museum Publications, Hanover, New Hampshire, 1964.

A charming non-fiction work that illustrates the coins mentioned by Shakespeare, provides some historical background on the coinage, and gives the quotations.

- ††49. Evans, Tabor, *Longarm and Santa Anna's Gold*, Jove Books, 1983.

When Santa Anna was defeated at San Jacinto his war chest of gold coins was buried. After two Treasury agents are murdered, U. S. Deputy Marshall Custis Long is assigned to find the 20-peso coins, dated 1836 and minted to commemorate Santa Anna's victory over the Texans, before the Texas Rangers can recover the treasure. Adult western series.

- ††50. Evans, Tabor, *Longarm and the Counterfeit Corpse*, Jove Books, 1996.

Plates for new, more-difficult-to-counterfeit \$100 bills arrive at the "Denver mint" with instructions that the old plates and ink be destroyed. One of the men charged with destroying the plates is murdered and the other disappears with a set of old plates. U. S. Deputy Marshall Custis Long and the counterfeiter's girl friend join in the pursuit of Nathan Cox. Adult western series.

51. Fenisong, Ruth, *Death is a Gold Coin*, Popular Library, N. Y., 1945.

A Roman coin is the key to the intrigue behind the murder of the dog of an employee, and then the employee herself, of a glamorous socialite who yearned to leave her husband for the man she always loved.

52. Ferrars, Elizabeth (pseudonym of Morna Doris Brown), *Unreasonable Doubt*, Collins Crime Club, London, 1986, reprint of the 1958 first edition.

An elderly miser's collection of Greek coins leads to murder in Monte Carlo and envelops an English village in intrigue. A Syracusan decadrachm turned into jewelry by a resentful wife is both a motive and a clue.

53. Finney, Jack, *The Woodrow Wilson Dime*, Simon and Schuster, N. Y., 1968; reprinted in the collection *3 by Finney*, Simon and Schuster, N. Y., 1987.

A man travels back and forth between alternate universes (and wives) by paying for his newspaper with either Franklin Roosevelt or Woodrow Wilson dimes, Ulysses Grant quarters and George C. Coopernagel nickels! A shorter version was published as "The Other Wife" in the *Saturday Evening Post* in 1960 and reprinted under the intended original title "The Coin Collector" in *About Time*, Simon and Schuster, N.Y., 1986.

54. Fish, Robert L., *The Gold of Troy*, Berkley Books, N. Y., 1984; originally published by Doubleday & Company, N. Y., 1980.

The beautiful young director of the New York Metropolitan Museum of Art falls in love with an archaeologist from the Hermitage during their search for the Schliemann hoard of ancient gold artifacts, missing since 1945. Numismatics enters in the form of a Swedish counterfeiter who made all those great Bank of England notes during World War II and helped spirit the Schliemann treasure out of Germany.

55. Fleming, Ian, *Live and Let Die*, Signet, New American Library, N. Y., copyright 1954, but the 26th printing of this edition was published after 1964.

Rose nobles of Edward IV, 1510 double excellentes, 1574 ecús of Charles IX, and other contemporary gold coins from pirate Henry Morgan's treasure in Jamaica are being sold in New York to benefit a communist organization. A routine job for James Bond. At the time this book was written, these gold coins were valued at no more than \$60 each.

††56. Fletcher, Dirk, *Spur: Langtry Lass*, Leisure Books, 1995.

Plates for a new issue of \$20 notes are stolen from the registered mail at Langtry, Texas. Secret Service Agent Spur McCoy is sent to find the plates and prevent collapse of the economy. Treasury paper money expert M. J. (Marci) Philburton, Washington, D. C., is assigned to assist him. Adult western series.

††57. Fletcher, Dirk, *Spur: San Diego Slatern*, Leisure Books, 1996.

Evidence shows counterfeit \$20 bills printed from stolen government ink, paper and plates originated in San Diego; Secret Service Agent Spur McCoy is assigned to locate and capture the unknown printer. Add a range war and a murderous doctor. Adult western series.

††58. Fletcher, Dirk, *Spur: Missouri Mama*, Leisure Books, 1996.

Adult western series.

††59. Fletcher, Dirk, *Spur: San Francisco Strumpet*, Leisure Books, 1994.

Adult western series.

††60. Fletcher, Dirk, *Spur: Portland Pussycat*, Leisure Books, 1994.

Adult western series.

61. Fletcher, J. S., *Hardican's Hollow*, George H. Doran, N. Y., 1927.

The mystery of a far away treasure unfolds in "The Starving Crow" a desolate country inn: "Spanish doubloons...not one of them of a more recent date than 1593..." Some useful pre-WWI numismatic terminology: shiners = gold sovereigns, cracklers = white £5 notes.

62. Gash, Jonathan, *Gold by Gemini*, Dell Publishing Co., N. Y., 1982.

Lovejoy, a small-time antique dealer and big-time philanderer in East Anglia is a 'divvie'-he has a subconscious ability to divine genuine antiquities. Here he is after a hoard of Roman coins on the Isle of Man and gets into all kinds of trouble.

††63. Gardner, Erle Stanley, *The Case of the Irate Witness*, Pocket Books, 1953/1973.

Perry Mason solves a payroll theft using the serial numbers on the bills. Short story.

64. Gash, Jonathan, *The Great California Game*, St. Martin's Press, N. Y., 1991.

As part of a complicated scam, Lovejoy promises the American Numismatic Society to report a find of (modern counterfeit) early English hammered silver coins at Roanoke in order to depress the market and thus enable the ANS to buy a collection of genuine pieces at a favorable price.

65. Gash, Jonathan, *The Grace in Older Women*, Viking, N. Y. 1995.

Lovejoy commissions three types of counterfeit numismatic items for an auction of fake antiques: 1. A Bank of England white one-pound note, ca. 1800, serial number 2. 2. Gold ecus. 3. Copper halfpenny and farthing tokens and silver tokens.

66. Gentle, Mary, *A Hawk in Silver*, Lothrop, Lee & Shepard Books, N. Y., 1977; New American Library, 1986.

The elukoi are exiles on earth from the Otherworld kingdom of Faerie, and are pursued by their enemy, Tanaquil Seahawk. A young english girl is enmeshed in this struggle when she finds a silver coin carrying Tanaquil's face and an image of a hawk, and an emissary is sent to retrieve the coin.

67. Gibson, Walter, *The Man From U.N.C.L.E. The Coin of El Diablo Affair*, Wonder Books, N. Y., 1965.

Twice the size of a silver dollar, with "El Diablo Imp" surrounding the laureated profile bust of a modern filibuster, the coin was made of "a special amalgam." It activated a homing device that allowed El Diablo to locate its possessors.

68. Gifford, Thomas, *The Man From Lisbon*, McGraw-Hill, N. Y., 1977.

Called a novel, this is the story, with imaginary dialogue, of Artur Virgilio Alves Reis, who in the '20s persuaded Waterlow and Sons to print for him a batch of 500 escudo notes of the Bank of Portugal. This was perhaps the cleverest and most successful counterfeiting scheme of all time, and was discovered only when a pair of notes was found bearing the same serial numbers. The copyright for this book is owned by Murray Teigh Bloom who already covered this ground in his nonfiction work *The Man Who Stole Portugal*, Charles Scribner's Sons, N. Y., 1966.

- *69. Goodrum, Charles A., *Carnage of the Realm*, Crown Publishers, N. Y., 1978.

A librarian in his 70s and two young friends set out to determine who murdered two members of the executive committee of a local coin club. Too many boar's head groats of Richard III figure among the clues.

70. Grafton Sue, *L is for Lawless*, Henry Holt, N. Y., 1995.

Signatures of Julian and Morgenthau and "Series 1934A" on a five-dollar bill are a tip-off that the proceeds of an old bank robbery are being spent.

71. Graves, Robert, *I, Claudius*, Vintage Books, Random House, N. Y., 1989 (copyright 1934 by Harrison Smith and Robert Haas, Inc.).

When his grandmother Livia dies, Claudius places in her mouth the coin she has chosen to pay the Ferryman: "It was a gold coin of a type I had never seen before, with Augustus's head and her own facing each other, on the obverse, and a triumphant chariot on the reverse." No such coin is known, but Graves may have based his imaginary aureus on a bronze piece from Pergamon whose obverse shows Livia and her son Tiberius facing each other.

*72. Gruber, Frank, *Fort Starvation*, Rinehart and Co., N. Y., 1953 (first published in serial form in *Ranch Romances*, details not traced).

Gunslinger John Slater seeks revenge for the killing of his father in an indian massacre in Utah in 1861. Called a historical Western, coins play a plot role, including a batch of alloyed 1861 'Clark and Gruber' double eagles stolen on their way to Cripple Creek. The numismatic 'facts' are garbled and include the striking of gold and silver coins in Denver in 1870.

††73. Gruber, Frank, *The Spanish Prisoner*, E. P. Dutton & Co., Inc., 1969.

The Spanish prisoner swindle was obvious, but the letter was accompanied by a Spanish gold castellano dated 1520. Former FBI agent Ryker investigates in Switzerland and Spain; he discovers the prisoner crucified on a Maltese cross. The gold treasure is real, the scam unusual.

††74. Hallahan, William H, *The Ross Forgery*, Avon Books, 1975.

For bibliomaniacs: the intimate details of methods employed in forging first editions for rich collectors. Plus, there's a one-page burglary of a coin collection.

75. Harrison, Ray, *Counterfeit of Murder*, Berkley Books, N. Y., 1989. St. Martin's Press, N. Y., 1986.

A London police constable infiltrates an 1890s ring of counterfeiters whose printing techniques and theft of genuine Bank of England paper are well described. Their 'perfect' fakes are recess-printed, however, the author apparently not being aware that typography was employed from 1851 to the end of the white note.

*76. Hensley, Joe L., *A Killing in Gold*, Doubleday, Garden City, N. Y., 1978.

Lawyer Donald Roback, himself a connoisseur of early charter period paper money, discovers that a client has inherited a collection of private issue gold coins that are counterfeit. Hensley, a former judge and some-time dealer in U. S. currency knows his stuff!

77. Heyer, Georgette, *The Toll-Gate*, Ace Books, N. Y., 1954. First published by William Heinemann Ltd., 1954.

A large official shipment of the new gold coinage of 1818 is hijacked and cannot be spent because the sovereigns were not yet in general circulation and would hence be easily recognized as stolen property.

78. Hopkins, Kenneth, *Dead Against My Principles*, Holt, Rinehart & Winston, N. Y., 1962; Harper & Row, N. Y., 1984.

Professor of Numismatics, Gideon Manciple, takes time off from writing his paper on the Frankish coinage for the Sorbonne in order to assist his 81-year-old friend Dr. William Blow in solving the mystery surrounding the death of an Oxford classmate.

79. Hopkins, Kenneth, *She Died Because*, Holt, Rinehart & Winston, 1957; Harper & Row, N. Y., 1984.

Another appearance of Gideon Manciple, Professor of Numismatics, helping his friend Dr. William Blow solve the murder of his housekeeper. No numismatics to speak of here.

80. Hopkins, Kenneth, *Body Blow*, Holt, Rinehart and Winston, N. Y., 1965.

When the large box sent to Dr. Blow was found to contain the body of a woman, rather

than the hundred volumes of books he expected, Blow enlists the aid of his friend Manciple, professor of numismatics, who is writing a treatise on Confederate currency. The two elderly gentlemen become involved in espionage, and a policeman is knocked out with Manciple's copy of Eckhel's *Doctrina Numorum*. A bit of numismatic lore is provided: in the 19th century a penny was sometimes called a 'brown'.

81. Hume, Fergus, *A Coin of Edward VII*, G. W. Dillingham Co., N. Y., 1903.

A half-sovereign set with jewels is a love-token given with the (incorrect) information that the 'w' in Edwardus is an error.

82. Innes, Michael (pseudonym of J. I. M. Stewart), *Appleby and the Ospreys*, Victor Gollancz, Ltd., London, 1986; Dodd Mead & Co., N. Y., 1987.

The late J. I. M. Stewart, a leading author of mysteries for more than half a century, often employed, quite expertly, *objets d'art* and books as pivotal plot items. Unfortunately, Stewart had little interest in coins. Here Lord Osprey forms a collection from miserly motives and knows nothing of his treasures that are the motive for his murder. When the most knowledgeable and charming of the three other numismatists in the book is made to speak about coins, she betrays her creator's utter lack of information about them.

83. Jablukov, Alexander, "Nomads" in *Future Boston*, David Alexander Smith, ed., Tom Doherty Associates, N. Y., 1994, pp. 30 - 52.

A homeless person begging for 53 cents so that he can buy a bottle of cabernet saves "wheat ear pennies" and was given a silver "standing Liberty dime" which he is saving for the time currency is worthless.

84. James, Henry, *The Portrait of a Lady*, Airmont Publishing Co., N. Y. 1966.

Isabel Archer's husband-to-be is described as having "suggested, fine gold coin as he was, no stamp nor emblem of the common mintage that provides for general circulation; he was the elegant complicated medal struck off for a special occasion." At our last view of him he is making a watercolor copy of a drawing of an antique coin.

85. Jeter, K. W., *Infernal Devices*, St. Martin's Press, N. Y., 1987.

Subtitled, appropriately, "A Mad Victorian Fantasy," much of the plot revolves around a coin, alternately described as a crown and a sovereign, on which the effigy on a Victoria young head-shield obverse is replaced by the grotesque goggle-eyed visage of "St. Monkfish." Discovering the secret of these strange coins lands the hero in a heap of mischief.

86. Johnson, Crockett, *Barnaby and Mr. O'Malley*, Holt, N. Y., 1944, 1945.

Mr. O'Malley, Barnaby's fairy godfather, gets the \$50,000 to run for Congress by tricking McSnoyd, the invisible leprechaun, out of his chest of (paper) money. There is a dispute, as to the authenticity of the bills, that hinges on whether Jefferson Davis had a mustache. Not otherwise numismatic, but fun.

87. Jones, Ellen, *The Fatal Crown*, Avon Books, N. Y., 1992.

A historical novel whose few direct numismatic references (*the* mint at Winchester and copper pennies) are garbled. It nevertheless presents a new perspective to those of us devoted to Norman coins with the delightful suggestion that Henry II was the fruit of a love affair between Stephen and his cousin, the Empress Matilda. The author consulted the *Gesta Stephani* and *Sex in History*, but apparently no numismatic reference.

88. Jones, Louis B., *Ordinary Money*, Viking Penguin, N. Y., 1990.

A novel about how a million perfect counterfeit \$20 bills change the nature of the misery in which two old friends and their families live. Even the "Mint" (the author's term) cannot distinguish the fake from the real, and only the discovery of two notes with the same serial numbers proved that counterfeiting had occurred. The technique for manufacture of these wonder notes is described, but not that for numbering them.

- ††89. Kartun, Derek, *The Courier*, St. Martin's Press, 1927.

When Bill Quinton is released from a French prison in 1940, he is asked to use his 3.5 litre Bentley drophead coupe to carry to safety the priceless collection of rare gold coins and the last stock of platinum in the Bank of France. His trip through France, Spain and Portugal is only a jump ahead of the invading Nazis and corrupt French police.

90. Keeler, Harry Stephen, *Sing Sing Nights*, 1927.

Not seen by us, but one of the stories told by three condemned men to their jailer has to do with "a bunch of good gusys and bad gusys trying to track down 'The Twelve Coins of Confucius'" (private communication from Francis M. Nevins).

91. Keeler, Harry Stephen, *John Jones' Dollar* in "Black Cat" magazine, 1915.

Short story not seen by us, but, according to Francis M. Nevins ("The New Republic," July 30, 1977, p. 25): "...one bright morning back in AD 2961 the investment by John Jones of a single dollar bill more than a millenium earlier suddenly brought the entire solar system to 'the true socialistic and democratic condition for which man had futilely hoped throughout the ages.'" Embedded in the novel *The Face of the Man from Saturn*, 1933.

- *92. Kelland, Clarence Budington, *Double Treasure*, 1946.

A body found on a beach with twenty-dollar gold pieces over the eyes, a 1699 treasure hoard, and Jane Teach, a pretty descendent of the infamous pirate, figure in this story, as does the unscrupulous Count Van Breslau who has the head of a monster and the body of a Greek god.

93. Kelley, Leo P., *The Coins of Murph*, Berkley Medallion Books, N. Y., 1971.

After the nuclear holocaust a Rand Corporation programmer is deified and all decisions must be made by tossing a coin. The high priests of Murph can't lose because their coins are two-headed or two-tailed. Losers are brutally decoined.

94. Kerruish, Jessie Douglas, *The Hull of Coins*, Geoffrey Bles, no date (ca. 1913).

Both philatelic and numismatic. In 1913 an elderly postmaster finally mails, 66 years late, a letter enclosing another that describes a treasure of pieces-of-eight and doubloons concealed in the hull of a ship sunk off the coast of Lancashire. The treasure hunters are thwarted when word gets out and villagers scabble after the coins, but another look at the letter reveals that it was franked with three copies of the Mauritius twopenny blue, "the most valuable stamp in the world!"

95. Knipe, Emilie Benson and Alden Arthur, *The Lucky Sixpence*, The Century Co., N. Y., 1913.

The gypsy fortune-tellers prophesy that the holed and bent sixpence "shall prove a lucky coin, though the half will be luckier than the whole" comes true when young Beatrice is sent to colonial America in 1776.

96. Kurland, Michael, *The Whenabouts of Burr*, Daw Books, Inc., New York, 1975.

When the appearance of Aaron Burr's signature on the Constitution reveals that the original document has been switched, Mexican gold coins with Burr's portrait are the first clue that an alternate time stream is involved.

97. Laumer, Keith, *Catastrophe Planet*, Berkley, N. Y., 1966.

The Earth was in shambles when Mel found the coin in a dead man's pocket...

- *98. Lore, Phillips, *Who Killed the pie man?*, Playboy Press Paperbacks, N. Y., 1980.

Leo Roi, a millionaire dilettante attorney investigates the double murder of a young heiress and a middle-aged ex-professor who is said to have been the world's leading expert on ancient coins. The plot includes 12 ancient gold medallions, "the eagles of Caesar," worth millions. Given the publisher, it is hardly remarkable that the hero's chief interests are clothes, food and women, but it is surprising that the murder of the heiress is never explained. Perhaps the author found his story as tiresome as we did.

99. Machen, Arthur, *The Three Imposters*, John Baker, London 1964; Ballantine Books, N. Y., 1972.

This strange interwoven collection of horror tales was written in 1890. A gold coin of Tiberius of fabulous rarity, last seen in 1727, whose reverse portrays a fawn standing amidst reeds and flowing water and carries the legend "Victoria" plays an oblique but pivotal role. A young man steals the coin from a gang of monstrous ghouls and is murdered horribly in the first pages. There follows a lengthy flashback of his pursuit and his flinging away the coin.

- ††100. MacGrath, Harold, *The Million Dollar Mystery*, Grosset & Dunlap, 1915.

One episode of this novelization of a 1915 movie thriller (serial?) has a counterfeit theme. Perhaps the prototype for "The Perils of Pauline."

101. MacIntire, F. Gwynplaine, *The Woman Between the Worlds*, Dell Publishing, N. Y., 1994.

In this at-times macabre fantasy novel, an invisible woman from another world visits a London tattoo artist in 1898, requesting that her skin be given normal color, rendering her visible. She pays with 100 gold coins of all ages, some extra-terrestrial. These are taken to Mr. Spink, jun. at his coin shop on Piccadilly. Participating in the adventures are such real members of the Golden Dawn as William Crookes, Aleister Crowley, and William Butler Yeats.

102. Mayor, Archer, *The Skeleton's Knee*, Mysterious Press, N. Y., 1993.

The series and Federal Reserve Banks of issue for the \$100 bills in a hermit's treasure help solve a twenty year old mystery.

103. McCrumb, Sharyn, *MacPherson's Lament*, Balantine Books, N. Y., hardcover 1992, mass market paperback, 1993.

When eight elderly daughters of Confederate veterans recruit a naive young lawyer into a real estate scam they give him a Confederate cent. One of the ladies wears a pendant made from a Stone Mountain commemorative half dollar.

104. McCulley, Johnston, *The Spider's Debt*, Hutchinson, London, 1930.

The theft of a rare coin minted in 66 A.D., "The Shekel of Shame" involves the super criminal "The Spider" and his gang. This rare book has not been read by us.

- ††105. McDonald, Gregory, *The Buck Passes Flynn*, Ballantine Books, 1981.

Every resident of two towns, one in Texas, the other in Massachusetts, receives anonymously \$100,000 in cash. Flynn is assigned to locate the source of the money before the nation's economy is destroyed by other such windfalls.

106. Melville, Herman, *Mobey Dick*, Signet Classic, New York, 1955 (first published 1851).

In chapter 36 Captain Ahab nails a "Spanish ounce of gold," "a sixteen dollar piece," to the main-mast as a reward for finding the White Whale. In chapter 19 "The Doubloon" Ahab "seemed to be newly attracted to the strange figures and inscriptions stamped on it, ...to interpret for himself in some monomaniac way whatever significance might lurk in them." It was an Ecuador eight escudos of a type struck from 1838 into the 1850s.

- †107. Melville, Herman, *The Confidence-Man*, Northwestern University Press, Evanston, 1984, chapter 45.

The description of the use of a "Counterfeit Detector" in a work of fiction written in 1855-6 is an interesting historical record: "...the Detector says, (about a three-dollar bill on the Vicksburgh Trust and Insurance Banking Company) among fifty other things, that, if a good bill, it must have, thickened here and there into the substance of the paper, little wavy spots of red; and it says it must have a kind of silky feel, being made by the lint of a red handkerchief stirred up in the paper-maker's vat - the paper being made to order for the company...But then it adds, that sign is not always to be relied on; for some good bills get so worn, the red marks get rubbed out."

108. Monfredo, Miriam Grace, *Through A Gold Eagle*, Berkley Prime Crime, N. Y., 1996.

Clever counterfeiting of private bank notes and clumsy forgeries of gold coins in the 1850s are "dirty tricks" used by British agents to destabilize our economy. Coin dealer Q. David Bowers acted as a consultant, but we still get the "printing" of coins and a lot of anachronistic *newspeak*.

109. Mulford, Clarence E., *Hopalong Cassidy Serves A Writ*, Doubleday, N. Y., 1941; reprinted Aeolian Press, N. Y., 1974.

Near the end of his life, Mulford told a reporter that the book "was filled with real facts. I even wrote the government mint for a description of a 500 dollar bill printed in 1883..." (private communication from Francis Nevins). Ten series 1882 \$500 gold certificates (Lincoln vignette) from a train robbery play an important role.

110. Muller, Marcia, *Pennies On A Dead Woman's Eyes*, The Mysterious Press, 1992.

Two 1943 steel cents found on a dead woman's eyes are a clue to her brutal murder. We are told that these coins were called "lead pennies," and some collectors considered them false.

111. Nevins, Francis M., *Corrupt and Ensnare*, G. P. Putnam's Sons, N. Y., 1978.

The serial numbers of the banknotes found in the late judge's closet prove that they were issued after his death and thus clear him from suspicion of a bribe. A questionable piece of numismatic information is that each Federal Reserve note is shipped to the district indicated on its face.

112. Oppenheimer, William, *El Dorado: Lament for the Gold Double Eagle*, Birch Brook Press, Delhi, N. Y., 1994.

Labeled a novella, this mawkish account of the formation of a collection of American coins and its ultimate theft sounds autobiographical. It is slathered with elementary numismatic lore, some of it incorrect.

- *113. Pace, Tom, *The Treasure Hunt*, Harper & Row, N. Y., 1970.

When skin-diving honeymooners find 1714-dated doubloons in Florida, greedy people begin doing nasty things.

114. Persico, Joseph E., *The Spider Web*, Crown Publishers, N. Y., 1979.

A fictional account of Operation Bernhard, the Nazi counterfeiting scheme.

115. Peters, Elizabeth, *Borrower of the Night*, Tom Doherty Associates, Inc., N. Y., 1990 (but copyright 1973).

A 1513 Würzburg 30-kreutzer piece and a 1523 "imperial florin with a head of Charles the Fifth" help identify an entombed corpse found during the search for a lost masterpiece by late gothic woodcarver Tilman Riemenschneider.

116. Peters, Ellis, *City of Gold and Shadows*, William Morrow & Co., N. Y., 1974 (published in Great Britain in 1973).

A schoolboy finds a Roman gold coin, an aureus of Commodus, on a field trip to the ruins of Roman baths on the Welsh border and is murdered to silence him about its source.

117. Peters, Ellis, *The Sanctuary Sparrow*, Mysterious Press, N. Y., 1995. First published by MacMillan London Ltd., London, 1983.

A Brother Cadfael story in which a silver penny of Edward the Confessor struck in Shrewsbury by the moneyer Godesbrand is the vital clue in the murder in 1140 of a goldsmith who hoarded it. From the aberrant spelling "Godesbrond" used by the author, we can identify the coin as of the "Pointed Helmet" type struck between 1053 and 1056, and infer that she viewed such a piece in the British Museum.

- ††118. Porter, William Sidney (O. Henry), "The Enchanted Profile," *The Complete Works of O. Henry*, Garden City Publishing Company Inc., 1937.

A snappy final sentence.

- ††119. Porter, William Sidney (O. Henry), "Shearing the Wolf," *The Complete Works of O. Henry*, Garden City Publishing Company Inc., 1937.

Confidence men Jeff Peters and Andy Tucker prevent a small town merchant from being swindled by a green goods operator.

††120. Porter, William Sidney (O. Henry), "Cherchez la Femme," *The Complete Works of O. Henry*, Garden City Publishing Company Inc., 1937.

All that glitters may be wallpaper.

††121. Porter, William Sidney (O. Henry), "Friends in San Rosario," *The Complete Works of O. Henry*, Garden City Publishing Company Inc., 1937.

What to do when a new bank examiner comes unexpectedly.

†122. Porter, William Sidney (O. Henry) "One Dollar's Worth," *Collected Stories of O. Henry*, Paul J. Horowitz, ed., Avenal Books, N. Y., 1979.

A very crude lead forgery of a silver dollar is made into a bullet, saving the life of a prosecutor, and freeing the counterfeiter.

†123. Porter, William Sidney (O. Henry), "The Tale of a Tainted Tenner," *Collected Stories of O. Henry*, Paul J. Horowitz, ed., Avenal Books, N. Y., 1979.

A talking ten dollar bill, series of 1901, with a bison and the busts of Lewis and Clark, tells its life story.

††124. Powell, Talmadge, *Mission: Impossible, The Money Explosion*, Western Publishing Company, Inc., 1970.

The newly democratic government of the Caribbean island nation of Esperanza is threatened by an opposition which plans to flood the country with millions of pesetas — perfect counterfeits supplied by a power unfriendly to the United States. The Impossible Mission Force intercepts the delivery through chases, disguises and an explosive conclusion.

125. Procter, Maurice, *The Pub Crawler*, Harper and Brothers, N. Y., 1958.

An innkeeper and well-known numismatist is murdered in his pub, and 74 gold coins stolen. They are melted, but the carefully kept records of the collection allow the ingot to be identified from its weight. No further numismatic content, but the characters are fully drawn and interesting.

126. Queen, Ellery (Frederic Dannay and Manfred B. Lee), *And on the Eighth Day*, Random House, N. Y., 1964.

The first crime in generations to occur in a utopian desert community involves fifty uncirculated 1872 CC silver dollars.

127. Queen, Ellery (Frederic Dannay and Manfred B. Lee), "The Adventure of the President's Half Disme," *Calendar of Crime*, Little, Brown, & Co., 1947; reprinted Howard Haycroft and John Beecroft, eds., *Ten Great Mysteries*, Doubleday & Company, Garden City, N. Y., 1959.

George Washington slept in a farmhouse and buried his sword and a 1791 half disme in gratitude to his hosts. A beautiful descendant cajoles Ellery Queen into finding the coin to pay off the mortgage on the family homestead.

128. Riley, Judith Markle, *Serpent Garden*, Viking, Penguin Books, N. Y., 1996.

A historical novel cum fantasy in which a book of prophecy is found together with a small

hoard of Merovingian coins of the reign of Dagobert. The origin of the Merovingian kings is traced back to the house of David via Jesus.

*129. Ritchie, Jack, "The 23 Brown Paper Bags," *Ellery Queen's Mystery Magazine*, Vol. 73, No. 5, May, 1979, pp. 43-55.

Fifteen years after the death of a skillful counterfeiter, his twenty dollar bills are involved in the death of a former policeman half way across the country.

††130. Rosenfeld, Arthur, *Dark Money*, Avon Books, 1992.

An "1849 Type One Dollar from the Charlotte Mint," four in existence, is part of the portfolio of a mutual fund based on rare coins. The coin is counterfeit, and philanthropist martial artist Nestor Dark is on the trail of the counterfeiter.

†131. Rudman, Norm and Sheldon, Ernie, *Dirty Money*, Paperback Library, N. Y., 1972.

Subtitled "the great American pornographic money crisis," this is the hilarious and mildly salacious story of a repressed BEP engraver who adds naughty embellishments to a master die for the five dollar bill.

132. Ryan, Jessica, *Clue of the Frightening Coin*, Mystery Novel Classic No. 79, Novel Selections, Inc., N. Y., 1945; an "abridgment" of *The Man Who Asked Why*.

A coin amulet wrought and halved as part of a Jewish engagement custom in Poland is part of a murder investigation by a loveable professor of Russian.

133. Sanders, Lawrence, *The Eighth Commandment*, G. P. Putnam's Sons, N. Y., 1986; Berkley Books, N. Y., 1987.

Mary Lou Bateson is a six-foot, attractive, but lonely single girl in New York who is tutored in numismatics by an old-time dealer, gets a job at an auction house, and becomes mixed up with the disappearance of a collection of ancient coins.

134. Secondari, John H., *Coins in the Fountain*, J. B. Lippincott Co., 1952; Permabooks (Doubleday), Garden City, N. Y., 1953.

Roman streetcleaners of the 1950's complain that only worthless coins are thrown into the Trevi fountain, but that before WWI drunken Englishmen threw gold sovereigns. "They no longer believe as they used to." One who does is an expatriate American writer whose daily gift is a silver quarter. Now, very ill, he yearns to continue making his offering. Eventually the fountain receives in his memory a ten-dollar gold piece found among his effects.

135. Simpson, A. Carson, "Numismatics in the Canon. Part i: Full Thirty Thousand Marks of English Coin. Part ii: A Very Treasury of Coin of Divers Realms. Part iii. Small Titles and Orders." *Simpson's Sherlockian Studies*, privately printed, Philadelphia, 1957, vol. 5; 1958, vol. 6; 1959, vol. 7.

A description with historical background of all the coins mentioned in the Sherlock Holmes detective stories and references to where they appear. Since Conan Doyle was not as interested in coins as Mr. Simpson, the citations are of greater interest to passionate Sherlockians than to numismatic bibliophiles.

136. Stark, Richard, *The Rare Coin Score*, Fawcett Publications, Greenwich, 1967.

A professional thief is recruited by the girlfriend of a small-time coin dealer to participate in the robbery of a coin show security room.

137. Steele, Wilbur Daniel, *The Way to the Gold*, Doubleday & Co., Garden City, N. Y., 1955.

Before he dies, a grizzled old prisoner tells his young cellmate where he hid his biggest haul, 10,000 freshly minted gold eagles. Their glint and feel become an obsession that makes this novel an urban "Treasure of Sierra Madre."

- ††138. Stout, Rex, "Assault on a Brownstone," novella in *Death Times Three*, Bantam Books, 1985, 1988.

Hattie Annis is murdered after she delivers a packet of counterfeit \$20 bills to Nero Wolfe. Wolfe and Archie Goodwin outwit the Secret Service to discover which of Hattie's lodgers is a murderer and counterfeiter.

- *139. Stout, Rex, "Counterfeit for Murder," *Homicide Trinity*, Viking, N. Y., 1961; first published in *The Saturday Evening Post* under the title "The Counterfeiter's Knife".

In this novelette, Nero Wolfe tracks down a murderer and a counterfeiter after a charming eccentric finds a package of phoney 20s hidden in her theatrical boarding house.

140. Thompson, Charles Miner, *The Nimble Dollar, With Other Stories*, Houghton, Mifflin, Boston, 1895.

A silver dollar dated 1804 is used to help discover who has been robbing the till of a village store. When the locals learn that an 1804 dollar is worth \$800, the coin's adventures take twists that illuminate human character as well as luring the thief.

141. Twain, Mark (Samuel Clemens), "The £1,000,000 Bank Note," *Century Magazine*, Jan., 1893; reprinted in *The £1,000,000 Bank Note and Other Stories*, C. L. Webster, N. Y., 1893.

A delightful short story in which a young man is loaned a million pound bank note, "one of two ever printed by the Bank of England," as part of a bet between two wealthy brothers, one of whom thinks that the young man will starve, while the other thinks that he will thrive without spending a penny from the note.

142. Valentinetti, Joseph, *Glint*, St. Martin's Press, N. Y., 1995.

The casual theft of a 1964-D Peace Dollar by a used car salesman who doesn't know that it is a fabulous rarity leads to three murders by the henchman of a wealthy collector.

143. Veach, William N., *The Gold Frog (Riddle)*, self-published, Vienna, Va., 1991.

Steve chases a gold frog carrying a lost diamond by a Metrorail platform in Washington. Steve dreams that the frog tells him a riddle about a hidden treasure, wakes, and finds a rare

variety of a 1773 Virginia halfpenny. Is the coin part of the treasure, or a clue to the riddle?

144. Wallace, Edgar, *The Fourth Plague*, The Crime Club, Inc., Doubleday Doran, N. Y., 1930.

A golden medallion of Saint Anthony, hand-engraved by Leonardo in 1387 and set with small diamonds, plays an important role.

145. Weimer, David, *The Sicilian Hoard*, Colossus Press, Summit, N. J., 1996.

An American professor investigates a new hoard of 5th century BC silver coins. At Syracuse he finds the remains of a previously unknown engraver who died with the hoard and who made the dies for some of its most spectacular pieces.

146. Wells, Helen, *The Clue of the Gold Coin*, Grosset & Dunlap, N. Y. 1958.

Stewardess Vicki Barr is on the flight that takes a collection of gold coins from a New York numismatic museum to Tampa for display during the Gasparilla Pirate Festival. The coins disappear, but Vicki thwarts the thieves when she spots one of the coins in a jeweller's shop in Havana.

147. Werfel, Franz (translated by Moray Firth), *Embezzled Heaven*, Viking Press, N. Y., 1940.

The dashed life-long hopes of an elderly cook are revived when she finds a small silver coin on the steps of a church, falls and loses it, and recovers to read the announcement of a pilgrimage to Rome. "God had thrown down a coin in front of her..." she believes, and it leads her to her earthly redeemer.

148. West, Jerry, *The Happy Hollisters and the Secret of the Lucky Coins*, Doubleday & Company, Inc., Garden City, N. Y., 1962.

When one of the Hollister children is given an 1817 large cent, all five become interested in coin collecting. When a tree is blown over, they find an oak tree shilling with the word "treasure" scratched on it. This leads to several adventures featuring rare American coins.

††149. Williams, Alan, *The Tale of the Lazy Dog*, Simon and Schuster, 1970.

Periodically, to suppress the black market in Indo-China, the American Army made shipments of U. S. currency back to the States. This is a successful plan to hijack a shipment of more than a million dollars.

††150. Wilson, Karen Ann, *Copy Cat Crimes*, New York: Berkley Prime Crime, 1995.

A basket containing three kittens and \$300 in counterfeit currency is left on the doorstep of a veterinary clinic. The vet and his technician Samantha Holt investigate.

151. Winslow, Pauline Glen, *Copper Gold*, St. Martin's Press, N. Y., 1978.

Scotland Yard Superintendent Merle Capricorn tries to prove that his friend and assistant, Inspector Copper, is innocent of murdering the woman he loved. The couple are suspected of involvement in a counterfeiting ring circulating debased Krugerrands. The book starts with some garbled numismatic etymology.

*152. Wyatt, George, *The Case of the Counterfeit Coin*, Whitman Publishing Co., Racine, Wi., 1960.

In a charming juvenile adventure with more numismatic content than most of the works cited here, Brains Benton and his sidekick Jimmy Carson track down the makers of false ancient Greek and Roman coins. The dies are hand-engraved by a surly dealer.

153. Wynne, Anthony, *The Case of the Gold Coins*, J. B. Lippincott Co., Philadelphia and London, 1934.

Dr. Eustace Hailey of Harley Street likes to help Scotland Yard. In this well-crafted novel, shiny and no longer used gold sovereigns show up near three bodies and are more than clues.

154. Yourcenar, Marguerite, *A Coin in Nine Hands*, Farrar, Straus & Giroux, New York, 1982. Originally published in French, *Denier du Rêve*, Editions Bernard Grasset, 1934, revised edition, Librairie Plon, 1959, Editions Gallimard, 1971.

In this novel, a silver ten-lira piece of Victor Emanuel, of the 1926-1930 issue with a biga reverse is passed hand-to-hand, linking episodes and characters, one of whom tries to assassinate Mussolini. In her 1959 afterward, the author tells us that the coin is the symbol of contact between human beings, each lost in his own passions and in his intrinsic solitude.

False Friends

Promising titles without numismatic content (casual finds, not intended as a complete list), these exemplify the pitfalls of the search.

a. Bandy, Franklin, *The Money Murders*, Stein and Day, N. Y., 1985. First published by Stein and Day in 1972 (?).

An inside job at Consolidated Money Orders nets a half-million.

b. Brinton, Henry (pseudonym for Alex Fraser), *Coppers and Gold*, Macmillan, N. Y., 1958.

Since the coppers are policemen and the gold is bullion this is not numismatic, but it is a charming whodunit with an appealing teenage girl doing most of the detecting.

c. Carter, Youngman, *Mr. Campion's Farthing*, William Morrow & Co., N. Y., 1969.

An amusing thriller starring the mature Albert Campion, but a false friend indeed, based on a numismatic misconception. A Russian defector named Kopeck is given the pseudonym 'Farthing' on the belief that the kopeck was the smallest unit in the Russian monetary system. This book does, however, qualify as philatelic fiction, since one of the characters is a disreputable private investigator with a passion for forgeries of rare stamps.

d. Clifford, Francis, *The Other Side of the Coin*, Signet Books, The New American Library, N. Y., 1966.

Other than the intriguing title, the closest that this story of a small-time bank robbery, an inside job that torments the robber more than the bank, comes to numismatics is to record how far money went in the 1960s.

*e. Cudahy, Shiela, *The Trojan Gold*, Harper & Row, New York, 1979.

A Russian artist flees to the United States and is tailed by the KGB because of his connection with aerospace secrets. He has a key to the hiding place of Schliemann's trove of Trojan gold artifacts that disappeared from Berlin during World War II. There are no coins among the treasure.

e. Freeman, R. Austin, *The Uttermost Farthing*, John C. Winston, Philadelphia, 1914; published in Britain as *A Savant's Vendetta*, Pearson, 1920.

The title is a 19th century cliché from the biblical quotation: (Matt. v. 26) "Thou shalt by no means come out thence, til thou hast payd the vttermost farthing." The book is a novel and includes a private museum of anthropology, mummified heads, murder and revenge, but no coins.

f. Lawrence, T. E., *The Mint*.

In 1920 Lawrence reluctantly joined the Royal Air Force. These reminiscences of the training depot describe the processes of being "minted" into an airman.

g. Ober, Fred A., *Under the Cuban Flag, or the Cacique's Treasure*, Estes and Lauriat, Boston, 1897.

If PPG had asked CMC the meaning of "cacique" (one of the few English words from Taino) a 'false friend' would have been recognized immediately. In this charming juvenile adventure novel, a group of Americans is rewarded for helping the Cuban insurrection against Spain. They are given a treasure of diminutive and ancient gold ceremonial objects finely wrought by native craftsmen and hidden from the Spanish invaders.

h. Olson, Gene, *Sacramento Gold*, Macrea Smith Co., Philadelphia, 1961.

A well-written juvenile in which Clancy Hawkins, 15, runs away from home in a tiny California village, but finds he can't escape responsibility. Among his adventures is the thwarting of pirates who want to steal the gold, which is bullion and dust, from the river boat carrying it to San Francisco.

i. Payne, Laurence, *Dead for a Ducat*, Doubleday & Co., Garden City, N. Y., 1986.

In this London thriller, a coin appears only in the title, derived from *Hamlet*.

j. Symons, Julian, *The Broken Penny*, Dolphin Books, Doubleday & Company, Garden City, N. Y., 1953.

The title refers to the shape of a country behind the iron curtain where British intelligence plans a revolution. There is no other connection with numismatics.

k. York, Jeremy, *Two for the Money*, Doubleday & Co., Garden City, N. Y., 1962.

Normally "money" in a title betokens a 'false friend' but the dustjacket appealed by carrying Humphry Paget's wonderful George VI obverse portrait. In the event, a cast of unpleasant rogues, a vapid busty heroine, and cardboard police disappointed mightily.

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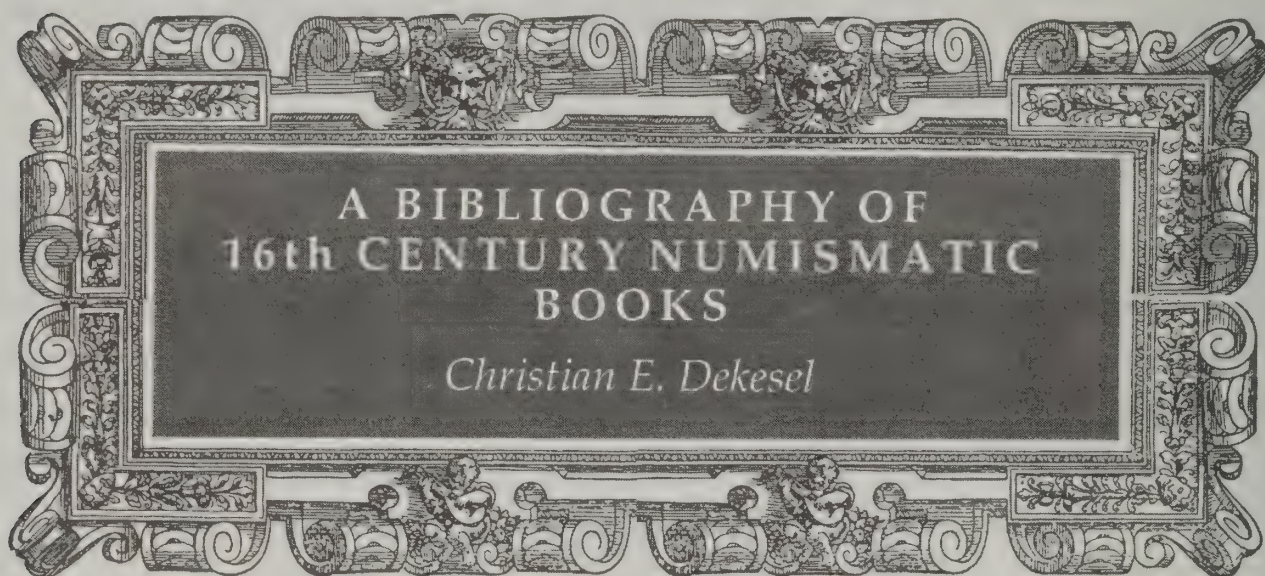
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By Joel J. Orosz, NLG

More than 100 numismatic bibliomaniacs met during the Cincinnati convention to attend the meeting of the newly-formed Numismatic Bibliomania Society... The meeting was an outgrowth of an informal gathering in St. Louis at the 1979 ANA Convention when approximately a dozen bibliomaniacs gathered for a dinner and discussed forming an organization for numismatic book and catalog collectors.

With these somewhat redundant sentences, an unsigned article on page 2712 of the November, 1980 issue of *The Numismatist* announced the birth of the Numismatic Bibliomania Society (NBS). The article, which occupied a full page, was headed "New Society for Bibliomaniacs Meets at Convention," and included photos of NBS "Chairman" George Frederick Kolbe and the featured speaker at the first meeting, John J. Ford, Jr. The "Cincinnati Convention" referred to was the 89th anniversary convention of the American Numismatic Association (ANA) held in the Queen City August 18-23, 1980. Here it was (in the Bamboo Room of Stouffer's Cincinnati Towers on August 18 at 8 p.m.) that the NBS was delivered, but it was a long time aborning.

The hobby of numismatics first reached a critical mass in America just prior to the Civil War, and many of the early coin hounds were literature collectors as well. Men such as John W. Kline, Ferguson Haines, and William Poillon went far beyond the requirements of basic references to collect books and catalogs for their own sake. The high water mark of 19th century numismatic bibliomania came in 1876, with the publication of Emmanuel Joseph Attinelli's superb bibliography of numismatic auction catalogs, *Numisgraphics*. Then came the bibliophile's dark night of the printed word; interest in the literature gradually declined after the nation's centennial, and during the first five decades of the 20th century, it was hard to find an American coin collector who cared a fig for books, catalogs, or periodicals except for the sake of pure reference.

The post-World War II era produced a remarkable cadre of young scholars, however, and men like John J. Ford, Jr., Eric P. Newman, and Walter H. Breen revived interest in the corpus of numismatic literature. These collectors soon had sources from which to buy. Just as the old Numismatic Gallery had its two "AKs" (Abe Kosoff and Abner Kreisberg), so did bibliophiles have their two "FKs", Frank Katzen and (George) Frederick Kolbe. Katzen was a dealer from New Haven, who during the 1960s gradually transformed his business from coins exclusively to literature primarily. Kolbe entered the field as a numismatic bibliopole in 1967. By the late 1970s, both men were running regular auctions for the growing numbers of the faithful.

As the decade of the 1970s drew to a close, the coin market was in a resounding state of boom. New devotees were flocking to the hobby, and some of them cared about collecting numismatic literature. This influx made it practical to establish a formal organization. Kolbe was a prime instigator, and his partner in creation was his fellow Californian, Jack Collins. Jack was truly a man of many parts—a sometimes TV-show producer and night spot owner, who was also a copper fanatic and a coin photographer without peer. Collins, who was inclined toward whimsy, overcame Kolbe's reservations (see *The Asylum*, Fall-Winter, 1985, p. 18) and gently mocked the obsessive nature of the pursuit by christening the newborn club "The Numismatic Bibliomania Society." The theme of eccentricity was carried even farther with the title of the club's journal: *The Asylum*. Such names were not universally admired (a "GC" flatly refused to join because of them; see *The Asylum*, Fall-Winter, 1980, p. 25), but they struck a chord with the majority of literature enthusiasts. The new society was loosely organized, with Kolbe serving informally as the only officer, and the two co-founders sharing duties as editors of *The Asylum*.

To be accurate, *The Asylum* was slightly older than the society itself. Kolbe and Collins had printed volume I, number 1 (Summer, 1980) prior to the Cincinnati ANA Convention for distribution to those in attendance. That first issue comprised sixteen pages (including covers, which were utilized to carry text). It was a strong initial effort, with articles written by noted large cent collector John W. Adams, along with dealer Q. David Bowers, and the late Geoffrey Charlton Adams. All, however, were reprints. The issue did feature substantive new articles by George Frederick Kolbe on Sylvester Sage Crosby's *The Early Coins of America* and descriptions of the types of photographic illustrations used in numismatic literature, including autotype, heliotype, and collotype plates. Although Kolbe and Collins were billed as co-editors for only the first two numbers of *The Asylum*, they in fact shared that duty through Volume II, No. 2 (Spring, 1983).

The NBS in its infancy was what would today be called a "virtual society," existing in fact only on the rare occasions when its members actually met. Since its membership was far-flung, and included some who never attended any meetings, it soon became clear that for most, *The Asylum* was the society. And therein lay a problem. Although nominally a quarterly, *The Asylum* was not actually published on that schedule. It would take four years, in fact, to complete two volumes, even with one double issue thrown in. Such challenges were not peculiar to *The Asylum*; difficulties in meeting a regular emission schedule are the oldest story in numismatic publishing. Nonetheless, until *The Asylum* could appear dependably, the very existence of the Society would be in question.

The Asylum appeared only episodically in the early 1980s but when it did land in mailboxes, it usually brought controversy in its train. The Fall-Winter, 1980 and Summer, 1981 issues carried, for example, a verbatim transcription of the speech by John J. Ford, Jr. that headlined the inaugural NBS meeting in Cincinnati. Ford, never one to mince words, took dead aim at a number of targets, most notably semi-literate coin dealers. One of Ford's auditors, however, touched off a bigger donnybrook than he did. In the second Ford installment, his erstwhile business associate, Walter H. Breen, complained about inept editing of cataloging he had done for a 1970 auction sale. This editing was perpetrated by, as Breen put it, "Don Taxay, who, at that time, headed the firm of Harmful, Crook—excuse me, Harmer, Rooke, and Co." This wisecrack did not amuse the principals of the firm in question, and in the next issue (Spring, 1982) Breen found it advisable to issue an apology to Harmer, Rooke, which, he contritely wrote, "is a company of estimable reputation in the rare coin field."

Breen was also the lightning rod for the most memorable of all controversies connected with the NBS, a veritable verbal barroom brawl stimulated by his article published in the Fall-Winter issue of 1980. Entitled "A Review of the Half Cent Literature," the piece was followed by a brief note from editor Jack Collins: "The above article was written ca. 1966, and was extracted from the unpublished manuscript on United States half cents written by the author. It is here published for the first time, with the gracious permission of the author. Any half-cent literature which has appeared since 1966 has not been discussed herewith."

In the next issue (Summer, 1981) Roger S. Cohen, Jr., author of the then-standard monograph on the series, *American Half Cents: "The Little Half Sisters"* fired off—or perhaps it would be more accurate to say flushed off—a letter to the editor that can only be described as "scatological." Noting that certain portions of the Breen article could only have been written after 1966, Cohen concluded that Breen had deliberately omitted mentioning *The Little Half Sisters* and that Collins' note was a transparent attempt to obscure the omission. Cohen blasted Collins as a "liar and a bigot" and concluded "the editor belongs to the depths... He should be there also as a coprophagist."

Ignoring the temptation to speculate on the dietary habits of *The Asylum's* editor, Breen responded in the same issue that he had done some light editing on the manuscript in 1972, before he had heard of Cohen's book, but had not revised it since then. Breen concluded, "the parties concerned may bury their hatchets wherever they please, so long as it is not anywhere in my anatomy." Collins, much more combative than Breen, and much less verbose than Cohen, responded with a single sentence: "In my opinion American Half Cents is what a coprophagist would wrap his lunch in."

This exchange produced the only letter to the editor in the history of *The Asylum* which required an *Oxford English Dictionary* to comprehend. The late Raymond H. Williamson observed that "fortunately, the paper in this issue of *The Asylum* was not stercoraceous. However, no one except old Sterculeaceous himself would be pleased with such goings on; and even he was not retromingent!" (*The Asylum*, Spring, 1982, p. 13)

While the great Cohen-Collins coprophilia controversy was consuming the attention of NBS members, a serious challenge to the existence of the Society was slowly manifesting itself. By the autumn of 1982, the stercoraceous material was about to collide with the oscillating cooling device. In more than two years, *The Asylum* had appeared only five times out of the prescribed eight, and one of these was a double issue. The number for Spring, 1983 carried the NBS by-laws but the rest of the copy consisted largely of notices. The Society was withering; clearly dramatic action needed to be taken to revitalize it, and particularly get *The Asylum* published on a regular schedule.

Two Californians had founded the NBS; now a veritable gang of Golden Staters stepped forward to revive it. According to a letter sent to members on October 4, 1982, and signed by Cal Wilson, then a San Jose numismatic literature dealer, a group of bibliophiles had met impromptu a few days previously at the Long Beach Coin and Stamp Exposition and made some decisions. First, they proposed a slate of officers including Wilson for president, Louisville bibliophile extraordinaire Armand Champa for vice president, and California collector Allen Meghrig for secretary. Second, they called an NBS election for December of 1982. Third, they laid plans for the Society's first regional meeting, to be held at the Long Beach show in early 1983. Wilson also apologized for the irregular issuance of *The Asylum*, and attributed the erratic schedule to Collins being preoccupied with his monumental labors in preparation of Walter Breen's *Encyclopedia of United States Half Cents, 1793-1857*. With the imminent publication of the book, Wilson predicted that *The Asylum* would soon be published regularly. Collins and Kolbe were therefore once again listed on his slate as co-editors. The Wilson team carried the first formal NBS election that December, and the inaugural regional convention was held as scheduled in February of 1983 at Long Beach.

And then, nearly a year and a half of nothing. No issues of *The Asylum*, no meetings, no visible signs of life. President Wilson finally acted to shake the Society out of the doldrums, and found a figurative dynamo to serve as the new editor of *The Asylum*. Carling Gresham, a Florida dealer in numismatic ephemera, and an early enthusiast for the use of the personal computer, went to work with a will, and the first issue of *The Asylum* under his editorship was dated Summer, 1984. A colorful character, Gresham trans-

formed the journal by adopting a chatty and informal style. He proved adept at inspiring new contributors; both Joel J. Orosz and Wayne Homren, for example, first published in *The Asylum* during Gresham's tenure. Carling also managed (with the aid of one double issue) to get the journal on a regular publishing schedule. His lively editorial comments skewered everyone; even co-founder Kolbe was not immune. When George moved from Mission Viejo to the higher elevation of Crestline, the editor delightedly referred to him as "Mountain Man Kolbe." The regular appearance of *The Asylum* sparked a revival in the fortunes of the Society, and membership began to grow. The second dawn for the NBS, however, was destined to have but a short life.

As much a part of Gresham as his energy and wit was his pride; and it was that pride that led him to be quick to utter and publish decided opinions. One such opinion, expressed about the editor of *The Numismatist*, caused a storm that ultimately cost Gresham his position. In an editorial appearing in the Summer, 1985 issue of *The Asylum*, Carling blasted off a salvo at the lack of coverage the NBS had received from hobby publications, concentrating his fire particularly on *The Numismatist*, "...Where HRH [His Royal Highness] Harris [N. Neil Harris, editor/publisher] won't print ANYTHING about NBS!" Gresham went on: "HRH appears to be one of a number of EMPLOYEES at ANA Hq. who believe that we, collectors AND dealers are working for them...NOT the other way around." (Gresham, as can be seen in the passage just quoted, was fond of capitalization for the purpose of placing emphasis on an idea.)

Reaction, and counter-reaction, was swift—and seething. In the following number (Fall & Winter, 1985), the issue was debated in no fewer than nine pages of letters. Large Cent stalwart Denis Loring wrote to say he was "...incensed at the diatribe against Neil Harris..." George Frederick Kolbe, by now NBS president, who had been copied on Loring's letter, wrote to say that he agreed with Loring's sentiments. Former president and current board member, Cal Wilson, who had also been copied by Loring, wrote to say that he had "...sought out Neil Harris during the Baltimore [ANA] Convention, and on behalf of the Numismatic Bibliomania Society, offered our sincere apologies." Gresham printed all three letters, but responded in slashing style to each. Addressing Loring, he snapped "I reject you as a surrogate for HRH, and I reject your request for an apology." Gresham then suggested to Loring "Why don't you spend your time doing something creative for the NBS?" In response to Wilson's letter, Gresham accused him of groveling to Harris (who could offer publicity to Wilson's bibliopole business) and to Loring (who was one of Cal's major customers). Carling closed by snapping at Wilson: "Your patronizing attitude is very revulsive to me, but I understand the economics of your position."

This tart exchange was the last straw for Wilson, who on December 9, 1985 sent a letter to all board members recommending that Gresham be relieved of his duties and replaced by Joel J. Orosz, a charter member of the NBS who was then a museum curator. The board decided that Gresham should edit the first issue of 1986, with Orosz to take the reins for the remaining three. There followed instead an interregnum of several months, during which time no issue appeared, and the files of *The Asylum*, which were to have been transferred between the outgoing and incoming editors, were transferred only belatedly, and partially. As the summer of 1986 arrived, no issue of *The Asylum* had been produced for three-quarters of a year. Once again, the NBS appeared to be all but defunct.

During the next two years, the NBS did yet another imitation of Lazarus. Once again, the renaissance of the Society was led by the regular appearance of its journal. Editor Orosz managed to deliver it on time from the summer of 1986 through the summer of 1988. In fact, he became the first editor of *The Asylum* to produce four separate issues in a single calendar year (1987). This dependable publishing feat, however, was always a skin-of-the-teeth affair. Copy was in perpetually short supply, leading Orosz to write both a "From the Editor" column at the beginning, and a "Last Word" column at the end of every issue. Even so, three of the eight numbers emitted during these two years were an anemic sixteen pages. To his credit, deposed editor Gresham contributed four articles during these two years, providing the margin between publishing and missing an issue on more than one occasion. And there were some truly important pieces published: Gresham on Don José Toribio Medina, and P. Scott Rubin on the discovery of the 1907 ANA sale, for example. Yet there were also times when copy was so scarce that the editor resorted to a feature called "The Plagiarist's Corner," the content of which is self-explanatory.

The Asylum during these two years displayed much of its previous editor's influence. Orosz retained his predecessor's informal tone and even some of Gresham's caustic editorial style (for instance, in the Summer, 1988 issue Orosz lambasted the ANA for failing to even mention Dr. George F. Heath, the founder of both the Association and its journal, on the occasion of the centennial year of *The Numismatist*).

It was during the Orosz years that the naming controversy erupted once more. NBS member Q. David Bowers, writing in the Spring, 1987 issue, suggested that "The Asylum" had negative connotations, and offered "The Numismatic Bibliophile" as an alternative. The editor, hoping that a good controversy would produce reams of copy, agreed, and proposed a straw poll. Orosz was right—nearly three pages in the next issue were consumed by the great debate, with letters running 2:1 in favor of retaining both "Numismatic Bibliomania Society" and "The Asylum" as the names of the soci-

ety and its journal. The official NBS election ballot for 1987 put the questions to the membership, which responded by a more than 2:1 margin to keep the names (as reported on page six of the Winter, 1987 issue). Jack Collins and his whimsical naming were finally vindicated by the membership.

While the nomenclature controversy was on its way to settlement, an unsung hero of the NBS was quietly creating a five-year index to *The Asylum*. California bibliophile William Malkmus created the index, which covered all numbers of *The Asylum* published from 1980 through 1987. This was an important achievement, and paved the way for others, as Malkmus would go on to create a first five, a six to ten, and a one to fifteen volume index to the periodical.

It seemed to be the fate of the NBS, in its early years, to suffer setbacks just when it appeared to have gained real momentum. It was such a stumbling block that ended Orosz's tenure as editor, and it came in the form of a drug bust. Not that the editor was peddling cocaine, mind you, but the shop that typeset and printed *The Asylum* proved to be a cover for those who were. Orosz at that time was not proficient with a personal computer, so he edited hard copy (and created some in long hand), then sent the entire mess to the Rayline Press in Orange County, California. When the family that had long owned Rayline sold it, the police soon descended upon the premises and found the new owners in possession of twelve ounces of cocaine, and the proofs of the Spring, 1988 issue of *The Asylum*. Both were impounded, and despite pleas from local NBS members that the street value of the proofs was considerably less than that of the cocaine, both remained in the police evidence room. The spring issue, therefore, had to be re-constituted from photocopies. Far worse than that, the sweetheart deal that the NBS had received from Rayline to set and print its journal was forthcoming from no one else. The spring and summer, 1988 issues were printed at market rates (more than twice the former cost), and the NBS treasury was all but looted. By mid-summer, there simply wasn't enough money left to create the autumn issue.

It had become painfully obvious that the publication costs needed to be reduced, so Orosz volunteered to fall upon his pen. The new editor chosen by president Armand Champa was David Herman Block, M.A., of Gainesville, Florida, who was proficient in the use of the personal computer. David Block's time in the editor's chair, from the summer of 1988 through the summer of 1991, is best described as an era of transition. A scholarly bloke, David moved away from the informal Gresham-Orosz style, toward that of a journal of record. Block's first issue (Autumn, 1988) was memorable for several reasons. First, it marked the debut of *The Asylum's* first column, "The Printer's Devil," written by ex-editor Orosz. The first installment of

The Printer's Devil reported on another memorable event: the financial rescue of the NBS. At the Society's annual meeting during the 1988 ANA convention (fittingly held in Cincinnati, the birthplace of the NBS eight years before), Carling Gresham stood to offer a bookseller's store card at spontaneous auction for benefit of the NBS. After spirited bidding, president Champa knocked it down for \$200. Then Denis Loring literally passed the hat, and \$1,600.00 was collected. The financial crisis was over, and the Society would endure. Finally, this issue also featured a four-page photo essay on "The Invasion of Louisville," on July 23, 1988. President Champa had chartered a bus to bring 45 of his bibliophile friends from the Cincinnati ANA Convention to Louisville to ogle his superb collection. It was a milestone in the promotion of numismatic literature, and it helped to create an auspicious beginning to Block's editorship.

The Block era was marked by consistency, and by workmanlike efforts. Among the highlights were a census of sets of early volumes of *The Numismatist* by Ken Lowe, in the number for Spring, 1989; Frank Katen's article on the Wylie Hoard (Winter, 1989), and the first "Shammies Awards" in the Printer's Devil column, honoring excellence in the employment of hyperbole to increase sales (Summer, 1990). David himself was a conscientious and judicious editor, impressing all with his quiet dedication.

There was, however, one complicating factor. Block received copy, edited and formatted it, then sent it on electronically to another party for final vetting and publication. The other party was none other than ex-editor Carling Gresham. Controversy continued to swirl around Carling like gnats around the fruit bowl. Contributors to *The Asylum* soon began to suspect that Gresham was re-editing the copy after receiving it from Block. When they complained to David about the changes, he said there was nothing he could do; Gresham replied that he only printed what he received from the editor. Wits within the NBS began to speak of "Gresham's Law" — the bad copy drives out the good — and resentment grew within the ranks. The courtly Block kept the controversies out of the pages of *The Asylum*, but rancor was growing within the organization, and as 1990 closed, the situation was becoming serious.

The 1990 election of officers and board members for 1991 produced a "new deal" for the NBS. P. Scott Rubin, a New Jersey collector and past contributor to *The Asylum*, took the president's chair. Working rapidly behind the scenes, he solved the problem that had bedeviled those annoyed with Gresham: the lack of an effective alternative. Emerging from the board meeting at the ANA's centennial convention in Chicago in 1991, Rubin announced that the board had approved an editor who would do the whole job of editing and publishing at a cost lower than that of the Block/Gresham tandem. The new editor, starting with the Summer, 1991 issue, was Charles

Davis, the noted bibliopole then located in Morristown, New Jersey. Davis was an excellent choice; his magnum opus, *American Numismatic Literature*, which was about to be released by Quarterman Publications, would bring him to the forefront of scholarship about numismatic literature. His erudition and his temperament caused many to regard him as the second coming of Edward Cogan.

Davis quickly set his stamp on the publication. While he retained, and even intensified, Block's scholarly approach, the non-controversial style was jettisoned. Charlie's time in the editor's chair, at nearly four years the longest in the history of the publication, was memorable for both its quality and its controversy—in the latter sense, at least, a throwback to the publication's early years. The quality was conspicuous. Davis himself contributed a superb article on W. Elliot Woodward (Winter, 1992); Eric P. Newman penned "Earliest Publications on American Numismatics" (Summer, 1992); John W. Adams recounted his experiences with the Wylie Hoard (Winter, 1993); Frank Van Zandt wrote on the rarity of early issues of *The American Journal of Numismatics* (Fall, 1993) and George Frederick Kolbe's discovery of two varieties of the Levick plate of Large Cents (Spring, 1994); and Michael Hodder exploded the old erroneous assumptions about the Lord Saint Oswald (Fall, 1994). Once more, William Malkmus stepped forward to create an index, this time to volumes six through ten. The quality was recognized by the outside world, as well; in 1993 the ANA selected *The Asylum* as the "Outstanding Specialty Numismatic Publication" an honor that was truly earned and deserved.

Another award could well have been bestowed upon editor Davis for creating the "Outstandingly Controversial Numismatic Publication." The fireworks began in the number for Summer, 1993, in which Davis excoriated the Numismatic Literary Guild as a "self-rewarding organization" that shunned NBS members when making its annual awards. The fur was still flying over that remark when, two issues later (Winter, 1994), Davis took withering aim at a piece written by sitting ANA president David Ganz: "One of the more nauseating articles we have read recently appeared in the January, 1994 issue of *The Numismatist*." The following issue (Spring, 1994), contained a critical review, authored by Cincinnati bibliophile Michael Sullivan, of the March 1994 sale of the Katen library, part 1. The venerable Mr. Katen was so miffed at the tone of the article that he promptly resigned his honorary life membership in the NBS. Taken together, all of these incidents ruffled the feathers of more than a few members of the Society.

Editor Davis was uneasy too, but not due to the many controversies. The massive and magnificent library of Armand Champa was then crossing the auction block, and Davis had been engaged by Auctions by Bowers and Merena to be the guest cataloger for a suite of four sales. The Champa

auctions, produced under a very tight time line from November of 1994 through November 1995, proved the bibliographic equivalent of the twelve labors of Hercules. The strain of preparing the catalogs shown through in *The Asylum* for summer of 1994, in which Davis plaintively wrote "Your editor has been preoccupied with the Champa Library, and has been hard-pressed to edit this issue of *The Asylum* much less contribute to it." The NBS board reluctantly concluded early in 1995 that these time pressures necessitated a change, and asked Martin Gengerke, the celebrated author of *American Numismatic Auctions*, to succeed Davis as editor.

Gengerke, an employee of Stack's, accepted, but was able to stay at the editorial helm for a mere two issues. They were good ones, both featuring articles by David Alexander, but both arrived late in members' mailboxes. By the end of 1995, it was clear that, for the first time since 1986, the NBS had failed to deliver four copies of *The Asylum* in a calendar year. Once more, the board concluded that a change was desirable, and this time they decided to go "back to the future," by calling George Frederick Kolbe again to serve as editor.

Kolbe waded back into the fray with the assistance of Eric P. Newman. The number for Summer, 1996 contained reproductions of two broadsides, one British and one American, that delineated the "real and imaginary" monies of America, Europe, Asia, and Africa. Newman requested NBS members to study both and to help him with providing definitive dates for each of the broadsides. In the next number (Fall, 1996) it became the sad duty of the journal to report the death, from heart disease, of NBS co-founder Jack Collins, on September 27, 1996. About half of this issue was devoted to eulogies written by Joel J. Orosz, George Frederick Kolbe, P. Scott Rubin, and Michael Hodder. Then, in Spring, 1997, came more sad news: the passing of the one and only Armand Champa. Truly, the founding giants were beginning to leave the fold.

As the old exited, however, the new entered. P. Scott Rubin stepped down as president in 1997, succeeded by Michael Sullivan. Collectors like Dan Hamelberg moved to fill the void left by Armand Champa. Authors such as Wayne Homren, Phillip Carrigan, David Hirt, and David Lange added variety and spice to the pages of *The Asylum*. Old reliable William Malkmus, along with Michael J. Sullivan, spearheaded the third index (the one in your hands at the moment), which covered the first fifteen volumes of *The Asylum*. Another old reliable, Joel J. Orosz, continued to contribute "The Printer's Devil" in virtually every issue. With Kolbe at the helm, *The Asylum* has once again achieved a regular publication schedule.

Improbable as it may seem, the Numismatic Bibliomania Society and *The Asylum*, born in enthusiasm, nurtured with devotion, enlivened by controversy, and sustained through faith, have marched on for fifteen volumes

and seventeen years. If the past is any indication, the NBS is resilient enough to survive setbacks, and ambitious enough to reach new heights. It is a fitting memorial, indeed, to co-founder Jack Collins, who always believed that the pen was mightier than the slab. The hobby of numismatic bibliomania is waxing as the century is waning, and there is every reason to hope that a new millennium is dawning not only on the calendar, but also in the annals of the NBS.

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The author wishes to thank George Frederick Kolbe and Michael Sullivan for their assistance in reviewing this history.



Collins, Me & NBS

George F. Kolbe

In 1976, the population of Southern Orange County, California was counted in thousands, not hundreds thereof as it would be two decades later. Mission Viejo was a burg, tentatively encroaching on the nearby citrus groves and seemingly limitless rolling grazing land; gentle breezes still carried with them the wonderfully intoxicating fragrance of orange blossoms. My first numismatic literature auction closed on the last day in February of that year and two – and only two – sale participants braved the wilds of ranch country to come and view lots: Jack Collins and Alan Meghrig — I’ve told the story before.

Jack and I soon became fast friends, united by our common interest in numismatic literature and rather offbeat senses of humor, among other things. I remember Jack and me virtually rolling on the floor with laughter at an early NLG Bash, as Laurese Katen played the piano and sang “It’s So Nice to Have a Man Around the House” to husband Frank, with Abe Kosoff all the while glancing disapprovingly in our direction. Why? I cannot put it in words and doubt Jack could have either — it just happened to strike us both as being unbelievably hilarious. Another time I was set up at a Southern California coin convention (I remember Jack buying an absolutely

pristine plated Earle sale from me in original cloth and boards) and Jack, after a visit to the snack bar, came up to me complaining "I've got nuts stuck in my teeth." Immediately I rejoined "That's better than the reverse" (probably the best one-liner I've ever gotten off) and Jack and I laughed uproariously about it the rest of that day and often later.

Jack had a quirky mind and often came up with captivating, if not always entirely practical, ideas. One morning in 1979 I received a telephone call from an animated Collins, excitedly proclaiming something on the order of "I've just come up with a great idea — an organization for numismatic literature collectors." It sounds Freudian but I'm reasonably sure Jack related to me that morning that the idea had come to him in a dream he'd had the night before. I agreed with him about the merits of such an organization and that summer Jack, I and several others met under the Arch in the cocktail lounge of the ANA Convention hotel to discuss the formation of an organization for numismatic literature collectors. The events of the night are dim in my memory — I remember a very young Kevin Lipton being pointed out to me for the first time (his antics were the talk of the numismatic community at the time) — perhaps the venue was the cause. Nevertheless, Jack and I came away much encouraged and several months later we met in my new office in Mission Viejo to pound out the first issue of *The Asylum*.

Boy, did we fight! but always goodnaturedly. It was fun, it was exciting, it was frustrating, it was unforgettable. Jack supplied the inspiration; I supplied the perspiration. Jack was the dreamer; I was the practical one. We made a good team.

Dragging Jack down to Mission Viejo to put out an issue became harder as time went on (a plated catalogue he needed still brought him down in a flash!) and I allowed day-to-day activities to sway me from editorial duties. Cal Wilson deserves great credit for reviving the fortunes of our society, as Joel has already related. So many other numismatic literature aficionados did so many fine things to foster the Numismatic Bibliomania Society. Surely I will forget many so I best name none. Just one more memory of Jack... When John Bergman was asked for the Treasurer's report not so many years ago at our annual ANA meeting and responded "We're broke" and Denis Loring passed the hat for donations to keep us afloat, guess who, in complete anonymity, put \$500.00 in the hat?

Some things in life we take for granted. I never realized I would miss Jack so much. The appearance of an issue of *The Asylum* is a welcome reminder of a dreamer and his dream. Live long NBS.

Introduction to the Fifteen Volume Index of *The Asylum* William Malkmus and Michael J. Sullivan

A brief description of the philosophy and structure of the Fifteen-Year Index to *The Asylum* is given here. The present index has been made more detailed and comprehensive than previous indexes, in order to make it a more valuable research tool.

AUTHOR INDEX

Articles (including reports, notes, and letters) are listed chronologically under the author's name, last name first. Unsigned or pseudonymous articles are listed after "Z" as "anonymous." Letters, addenda, and errata related to the articles (which are not necessarily by the author of the article) are denoted by (L), (A), or (E).

SUBJECT INDEX

The arrangement of subjects has been modified, and a brief description of them is offered here. There is some degree of overlapping between various topics, so that a given article may be listed in more than one category.

AUCTION CATALOGS: This subject is reasonably self-explanatory, but specifically includes pure auction, auction/mail bid, mail bid, and bid/buy sale catalogs with specified cutoff dates.

BIBLIOGRAPHIES: This category includes articles which are intended to give comprehensive bibliographies of particular subjects (perhaps quite restricted, such as a single publication).

BIOGRAPHICAL INFORMATION: Individuals (primarily numismatists) for whom useful biographical information can be found are listed alphabetically, last name first. Multiple entries are listed chronologically.

BOOK COLLECTING (GENERAL): Hopefully, self-explanatory, but including topics such as library formation and exhibiting. More technical subjects, such as manufacture and preservation are found in **BOOKS (PRESERVATION, ETC.)**.

BOOK SALE REPORTS (CONTEMPORARY): Results of recent book sales are listed chronologically, giving the auctioneer's name and the date of the sale.

BOOKS BY TITLE: Books are listed alphabetically by title, disregarding articles (the, a, le, das, etc.), followed by author's name and date of publication, if available.

BOOKS (PRESERVATION, ETC.): This classification considers books as physical objects and includes topics such as paper, printing, manufacture, binding, technical description, and preservation.

FIXED PRICE LISTS: Considered self-explanatory, but excluding house organs which have significant editorial matter and are listed under PERIODICALS BY TITLE.

ILLUSTRATIONS/PHOTOGRAPHY: Includes various types of photographic illustrations, as well as other techniques, such as embossing.

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"I certainly think that the best book in the world would owe the most to a good Index, and the worst book, if it had but a single good thought in it, might be kept alive by it."

HORACE BINNEY

